

**Flagships and Visual Merchandising:
Effect of Retail Store Type on Shopper Response to Visual Merchandising in the
Fashion Clothing Industry**

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Hayden Selby Dale

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Abstract

This thesis aims to investigate the possible effect of retail store type on shopper response to visual merchandising. Specifically, this thesis uses the context of the fashion clothing industry to examine, in the flagship store format, specific visual merchandising elements and the response of shoppers to these elements. A mixed methods approach is taken in this research. This thesis first identifies important flagship visual merchandising elements used in high-end fashion flagship stores; this data is collected by way of interviews with industry experts. To examine possible effects of store type and contextual visual merchandising on shopper response, an online experiment using the identified visual merchandising practices is conducted adopting a 2x2x2 between-subjects factorial design. In the experiment participants were exposed to one of eight different conditions involving the combination of the three variables (store type, signage type and visual display level). A total of 228 responses were included in final analyses, with participants being recruited through online convenience sampling on Facebook. Factorial ANCOVA analysis was conducted to test the hypothesised effects. The results indicated there were no interaction effects of store type and visual merchandising on shopper response. Some main effects were present, with results indicating branded signage had a positive effect on the browsing intentions and purchase intentions of shoppers, as well as a positive effect on how shoppers perceive a stores overall image. Store perceptions were also found to be positively affected by the presence of higher levels of general visual merchandising, such as mannequins and accessories. Implications of the research both theoretically and managerially are discussed along with directions for future research.

1. Introduction

1.1 Introduction

The fashion industry is a multibillion-dollar industry involving individuals and businesses from all around the globe, devoted to making and selling clothing (Major & Steele, 2015). Fashion clothing is described as a division of the apparel industry, an industry itself worth over three trillion US dollars (USD), and accounting for two percent of the world's GDP (Fashion United, n.d). High-end fashion clothing and luxury fashion clothing are responsible for over \$300 billion of that three trillion, with womenswear accounting for \$621 billion USD (Fashion United, n.d). High-end consumer fashion manufacturers Louis Vuitton and Nike are two of the world's most dominant fashion brands, with revenue of \$10 billion and \$30 billion USD respectively in 2015 (Forbes, 2016). The volume and importance of this industry to the economy should mean it is no surprise that management and marketing academics have paid increasing attention to the fashion industry (Bonetti, 2014; Campaniaris, Murray, Hayes & Jeffrey, 2015). In particular, a growing section of the retailing literature has used fashion clothing stores as the setting to examine the store environment and shopper interaction with store displays, or what is commonly known as visual merchandising (Janiszewski, 1998; Kerfoot, Davies & Ward, 2003; Davies & Ward, 2005; Park & Lennon, 2009).

Fashion clothing can be purchased from a variety of different store categories from discount retailers, multi-brand retailers, third party retailers, speciality stores, mono brand retailers, department stores, other category stores and now online stores (Kozinets et al., 2002; Parker, Pettijohn, Pettijohn & Kent, 2003; Paulins & Geistfeld, 2003; Caridi, Perego & Tumino, 2013). As Kotler (1973) explains, every retail store has its own atmosphere and visual merchandising is one of the essential components that contribute to store atmosphere, and as such should be a consideration for any retailer (Law, Wong & Yip, 2012). An area of visual merchandising that has not so far been investigated is the link between different store categories, formats or types and their potential influence or effect on visual merchandising. This thesis therefore seeks to test if store type has an effect on how shoppers respond to visual merchandising.

1.2 Research Background

Increasingly, retailers are choosing to use multiple channels of retail distribution which can include two or more formats such as multi-brand retail stores, online stores and mono brand stores (Geng & Mallik, 2007; Schneider & Klabjan, 2013). This study aims to test how shoppers respond to visual

merchandising when the store type that products are being shopped from is different. The context of this study is high-end fashion clothing, due to its previous adoption in the retailing and more specifically, the visual merchandising literature (Kerfoot et al., 2003; Law et al., 2012). The store type selected for this research is the flagship format because of its prominent use in fashion clothing retailing, particularly at the high-end (Nobbs, Moore & Sheridan, 2012).

First, it is important to understand the context of this study, high-end fashion clothing brands and retailers. High-end or luxury clothing can be looked at as a continuum, without one clear determining point between luxury and non-luxury (Christodoulides, Michaelidou & Li, 2009; Tynan, McKechnie & Chhuon, 2010). While luxury fashion clothing has traditionally been perceived as the Italian fashion houses or designer brands, in reality, luxury clothing is an evolving industry which includes products that are more exclusive, higher priced, recognisable and set apart from the common alternatives (Moore, Doherty & Doyle, 2010). High-end fashion goods then are on the continuum, sitting between common, everyday items and just below the threshold of traditional luxury brands and products (Williams & Connell, 2010). While this research looks primarily at high-end consumer fashion clothing, the extensive literature on luxury retailing is also taken into consideration due to the overlap that exists between high-end and luxury. Much of the change in the way luxury brands have been classified and perceived in recent years, and the growth of high-end fashion clothing consumption, can be attributed to the changing face of the premium consumer (Giovannini, Xu, & Thomas, 2015). No longer is it the older, eloquent baby boomer demographic accounting for the majority of luxury spending. Generation Y's luxury and premium spending has been increasing rapidly year on year since 2011, and now the focus of academics is shifting to examining the younger luxury and high-end landscape (Giovannini et al., 2015). Luxury fashion is ever changing, growing and evolving, and now finds itself in a dynamic market where it represents the largest spending category for luxury products (Fionda & Moore, 2009).

Luxury brands are often the focus of attention in the retailing literature for how strongly consumers identify with them; the high levels of emotional attachment consumers feel to these premium brands; and the exclusivity and premium pricing (Hung et al., 2011). Luxury fashion brands are defined by the products that they create, "exclusively designed and/or manufactured by/or for the retailer; exclusively branded with a recognised insignia, design handwriting or some other identifying device; perceived to be of a superior design, quality and craftsmanship and priced significantly higher than the market norm (Moore et al., 2010, p. 143).

Visual Merchandising can be defined broadly as "everything the customer sees both exterior and interior [of the store]" (Bastow-Shoop, Zetocha & Passewitz, 1991, p.1). More specifically, visual

merchandising has been described as the presentation of the store's products in an effort to communicate concepts to the shopper with the goal of optimising sales and profit (Pegler, 2006). For the purposes of this research, visual merchandising is defined as the retail practice "concerned with both how the product and/or brand is visually communicated to the customer and also whether this message is decoded" (Gudonavičienė & Alijošienė, 2015, p.636). Visual merchandising can include things such as presentation method, lighting, use of mannequins, colour coordination and signage, among many other elements (Levy & Weitz, 1996; Kerfoot et al., 2003; Barnes & Lea-Greenwood, 2010; Wu et al., 2013). The concept and research background of visual merchandising is discussed further in Chapter Two.

To test the effect of store type on visual merchandising and shopper response, it is important that the store type used in this study be appropriate to the research context. The flagship retail format is selected as it is an important distribution method used by fashion retailers, particularly those manufacturers of high-end and luxury fashion apparel (Manlow & Nobbs, 2013). The flagship store form was also adopted in this research as it has been postulated that a link may exist between flagship retailing and the effectiveness of visual merchandising (Nobbs et al., 2012). Moreover, these authors noted that the high-end or luxury flagships they examined operated high levels of visual merchandise planning and coordination, often employing a specific in-store merchandiser. Nobbs et al. (2012) identified that this was because the purpose of the flagship store is to first and foremost create a strong brand presence along with developing emotional brand links with consumers, which immaculate visual merchandising practices can help achieve (Kozinets et al., 2002; Nobbs et al., 2012; Manlow & Nobbs, 2013).

The flagship store has been defined by academic research in a variety of different ways, from the very basics of its properties as a brand building store stocking only the manufacturer's brand (Kozinets et al., 2002); through to being distinguishable by their size, decadence, design, location and prestige (Moore et al., 2010). The concept of the flagship store, its form, function and what it offers to the market and consumers is best described by Nobbs et al. (2012, p. 922); a flagship store is "a larger than average speciality retail format in a prominent geographical location, offering the widest and deepest product range within the highest level of store environment and serving to showcase the brand's position, image and values". It is also important to understand that the flagship retail format is a crucial vehicle for luxury fashion brands, and is used prominently within the luxury fashion industry by a large number of luxury fashion manufacturers both as an entry method and branding tool (Moore et al., 2010; Nobbs et al., 2012).

The multi-brand store format, or mixed-brand and third party as it is also known, is another channel of distribution used by fashion clothing retailers (Shergill & Chen, 2008; Lamarca, Sresnewsky & Barreto, 2014; Basu, 2015). The multi-brand store format is featured prominently in the visual merchandising literature as the store setting for a number of qualitative and quantitative exploratory research studies and experimental designs (Kerfoot et al., 2003; Park, Jeon & Sullivan, 2015). Multi-brand stores can be anything from category stores, to department stores; the multi-brand store format is described by Shergill and Chen (2008, p. 78) as being “owned and operated by private parties independent of manufacturers. Manufacturers of products sold at these stores have limited control over in-store customer service, prices of the products sold and the physical features of the stores”. Multi-brand retailers offer a large variety of brands, catering to a wide range of customers, with the intent of generating a high level of sales (Singh, Sinha & Mishra, 2013; Lamarca et al., 2014). For this research, the multi-brand retail format is chosen as the alternative store type because of its presence in the visual merchandising literature (Kerfoot et al. 2003; Moore & Birtwistle, 2004), as well as its widespread use as a distribution method for fashion clothing manufacturers (Laroche, Kim & Zhou, 1996; Kamalaveni, Saranya Devi & Kalaiselvi, 2010; Lamarca et al., 2014).

1.3 Research Objectives

From the discussion presented, this research aims to achieve the following research objectives.

- To determine which visual merchandising practices and elements used by flagship fashion clothing retailers, are essential for influencing shopper purchase behaviour.
- To determine if an effect of retail store type exists on shopper behaviour in response to visual merchandising.

1.4 Research Methodology

This research uses a mixed methods approach, comprising firstly of qualitative data collection from visual merchandising experts in high-end flagship fashion stores. A qualitative interview process was chosen in order to identify flagship specific visual merchandising practices, which were unable to be ascertained from the current literature. Secondly, an experimental design was adopted to test the effects of store type and the identified visual merchandising elements (from the interviews) on shopper responses.

1.5 Research Contributions

This research has contributions to theory in both the fields of retail marketing and consumer behaviour. Contributions to research are expected in the area of visual merchandising, particularly for high-end consumer fashion products. It is also expected that this research will contribute to the understanding of the role store type plays in retail marketing. Lastly, it is expected that this research can help fashion clothing brands to determine if current visual merchandising practices are efficient, and what effect their choice of retail format has on shoppers.

1.5.1 Theoretical Implications

This research contributes to the retail marketing and visual merchandising literature by examining a largely unacknowledged and untested, yet important effect that may exist between retail store type, visual merchandising, and shopper response. This research builds on important inferences from Nobbs et al. (2012) who identified a possible link between retail store type and visual merchandising effects. This research aims to establish a beginning point for exploring the effects of store type on visual merchandising and shopper response behaviour.

The literature on visual merchandising has examined a range of stimuli, elements and practice from the use of mannequins, the importance of colour, right through to how shoppers react to in-store signage (Levy & Weitz 1996; Barnes & Lea-Greenwood, 2010; Cho & Lee 2017). This research seeks to build on from this existing base of research in the area of visual merchandising, by identifying what attributes and elements of visual merchandising practice are viewed as crucial in influencing shopper behaviour, specifically in the flagship store format. In addition, this research aims to test identified visual merchandising elements (explored in Chapter Two) further, which will add to the existing literature on whether or not certain elements of visual merchandising impact shopper behaviour.

Lastly, the literature on retail distribution, particularly for fashion clothing, is built upon (Shergill & Chen, 2008; Basu, 2015; Hübner, Holzapfel & Kuhn, 2015), with this research exploring whether store type plays a role in how shoppers react to visual merchandising, which could provide future considerations for developing arguments for or against certain channels of retail distribution for brands.

1.5.2 Managerial Implications

This research will improve the understanding for fashion clothing manufacturers around the importance of different visual merchandising approaches and techniques in different retail store types. More specifically, this research seeks to identify flagship visual merchandising techniques and discover if they have more, less, or in fact the same influence on purchase intentions as they do in a multi-brand setting. Additionally, this research aims to provide insight for a growing high-end fashion industry and emerging brands around possible best practice techniques for visual merchandising in their own start-up flagship stores.

1.6 Thesis Outline

This thesis consists of six chapters. The current chapter has introduced the research and provided a justification for the chosen subject area, described the research gap, explained the concepts to be studied and outlined the aims of the research.

Chapter Two, Literature Review, provides a more in-depth discussion of the three concepts introduced in this chapter as well as some other concepts also important to this research. The chapter also provides a discussion on the literature gap and a full discussion of the pre-study that was undertaken, including procedure and results. The chapter concludes with the presentation of the research hypotheses.

Chapter Three, Methodology, outlines the methods adopted for the main study. The development of the online experiment and stimuli, sampling procedure and questionnaire are all discussed. The results of the pre-test, which occurred before the main data collection phase, are then presented.

Chapter Four, Results, offers the findings of the research including a sample overview and the hypothesis testing. Chapter Five, Discussion, concludes the thesis with a discussion of key research findings, research limitations and implications. Directions and suggestions for future research are also provided.

2. Literature Review

2.1 Introduction

This chapter aims to give a theoretical background on the key areas of research forming the basis of this research. Chapter Two first addresses visual merchandising in the literature, followed by the related area of servicescapes. Consumer goods and luxury retailing are then examined including literature as well as a discussion of the different attributes that define each product category. Store type and store format are examined, beginning with a discussion on the mono brand and flagship store formats, following on is a look at the multi-brand retailing literature. The concept of brand and branding is then presented, followed by intentions. Intentions are discussed in two sections, browsing and purchase before a short review of the emotions literature is given. A breakdown of the foundational pieces of literature that helped form this research is presented, followed by the literature gap being summarised. Finally, a discussion of the pre-study is presented before research hypotheses are given and the chapter is concluded.

2.2 Visual Merchandising

Visual merchandising as a term is hard to track back to its exact origin in academic literature. Walters and White (1987, p. 238) were among the first academics to define the term visual merchandising in their marketing management text as, any “activity which coordinates effective merchandise selection with effective merchandising display”. Pegler (2006) expresses visual merchandising as product presentation that communicates product concepts to customers in an effort to optimise sales and profit. The modern idea of visual merchandising was first used widely as a business tool in the retail environment, and was written about prominently in the 1990's by McGoldrick (1990), Levy and Weitz (1996) and Omar (1999). According to McGoldrick (1990), visual merchandising is about drawing shopper's attention, by developing favourable presentation and consistent arrangements of merchandise. Modern visual merchandising practices can vary greatly between practitioners, but all have the end goal of influencing the customer in some way or attracting them in store to purchase products or services (Bastow-Shoop et al., 1991). While a number of academics have attempted to set parameters, and narrow down exactly what constitutes visual merchandising, it can broadly be defined as “everything the customer sees both exterior and interior” (Bastow-Shoop et al., 1991). The authors' description of visual merchandising is easy to understand, and encompasses a wide range of elements and practices, that over time have been included under the umbrella of the term ‘visual merchandising’. However, this research adopts Gudonavičienė & Alijošienė (2015) definition

of visual merchandising, primarily because it is modern and in touch with what stores are attempting to achieve with visual merchandising today.

“Visual merchandising is concerned with both how the product and/or brand is visually communicated to the customer and also whether this message is decoded”

(Gudonavičienė & Alijošienė, 2015, p.636).

The practice of visual merchandising can be traced back to long before the term was first used in the academic literature. In the late 1800s L. Frank Baum launched the publication *The Show Window* which taught retailers in the art of window display construction (Kerfoot et al., 2003). The development of the modern ‘retail store’ and merchandising tactics continued to evolve slowly until 1973. Kotler (1973) wrote one of the defining bases for the visual merchandising literature to come, with his research on atmospherics, which has become one of the most cited academic works in retailing literature. Kotler’s (1973) academic work introduced the concept of store atmospherics, the idea of purposefully and strategically designing retail spaces to influence shoppers desire to purchase. Research on store atmospherics and the influence on consumer purchase intentions, lead to academic findings identifying response behaviour being attributed to emotional states, how and why these states were impacted upon by store atmosphere was also a focus in academia (Donovan & Rossiter, 1982; Donovan, Marcoolyn & Nesdale, 1994). Store atmospheric design today has continued to evolve, looking even at how new and innovative virtual technologies can shape the store atmosphere for the consumers and retailers benefit (Sîrbu, Saseanu & Ghita, 2015).

Within the academic literature, store atmospherics has tended to focus on a number of smaller, contributing stimuli that make up the store’s total Atmosphere’. Garlin and Owen (2006) for instance looked at how different music can influence shopper behaviour, while others have focused on stimuli such as store specific scent (Spangenberg, Crowley & Henderson, 1996; Morrison, Gan, Dubelaar & Oppewal, 2011; Doucé & Janssens, 2013). The total store atmosphere and a number of particular atmospheric stimuli, such as the aforementioned scent and sound, received a healthy amount of academic focus following Kotler’s (1973) initial work on the subject (Grossbart, Hampton, Rammohan & Lapidus, 1990; Gardner & Siomkos, 1985; Babin & Attaway, 2000). Kerfoot et al. (2003) acknowledge visual merchandising to be one primary set of store stimuli contributing to the larger store atmosphere. Kerfoot et al. (2003) conclude that visual merchandising, because of its significance to the store environment and atmosphere can draw upon the store environment literature preceding it. Visual merchandising, as identified by Lea-Greenwood in 1998, at the time had a lot less focus in the literature than other aspects of the store environment. While the total

literature on visual merchandising since Lea-Greenwood's (1998) paper has grown, there are still significant areas underexplored in visual merchandising.

Shoppers react to visual merchandising stimuli in different ways, the way in which an individual is searching for a product will impact how they perceive the visual merchandising around them (Janiszewski, 1998). There are two established routes of visual information search that shoppers will generally follow, either goal-directed or exploratory. Goal-directed visual search happens when consumers are motivated to use a stored search routine for general information gathering, such as what product attributes to consider (Janiszewski, 1998). Exploratory visual search on the other hand, Janiszewski (1998) explains happens when shoppers lack motivation or experience to search efficiently, and are engaged more easily by disruptive and attractive visual stimuli, or visual merchandising. As an extension of shopper motivations, Law et al. (2012) identify shoppers to operate either on utilitarian or hedonic considerations. Law et al.'s (2012) research highlighted the need to carefully manipulate visual merchandising variables to meet both the impulsive, visually stimulated hedonic needs and practical utilitarian needs. Crafting visual stimuli to engage customers operating on either of the two visual search methods, and utilitarian or hedonic motivations, is crucial in order to effectively communicate relevant information to the correct segments (Folk, Remington & Johnstone, 1992; Yantis, 1993). It is vital that retailers are communicating the necessary information, to the correct customers in order to be successful (Janiszewski, 1998). Important in visual merchandising is the contribution of not only visual displays but a visual presence as a whole, the creation of a visual merchandising strategy and its parts working in unison with and toward a total store atmosphere (Davies & Ward, 2005).

There are many ways in which the visual merchandising strategy can help create positive store atmosphere. For instance visual merchandising can be instrumental in fostering the way in which brands are perceived instore by shoppers (Kerfoot et al., 2003; Davies & Ward, 2005; Kent & Stone, 2007; Park et al., 2015). Positive perceptions are created by developing a link between the product and the brand by visually portraying that brand image to the customer (Park et al., 2015). The use of in-store signage, particularly signage that is brand related, can be used as a communication tool with shoppers, conveying appropriately the brand's image (Lea-Greenwood, 2009). In-store signage is found in two main forms, the first being Institutional signage, the signage that tells you where the exits are or directs you to the changing room. On the other hand POP or point of purchase signage communicates both written and visual information about the brands, prices and promotions using posters, tags and graphics (Barnes & Lea-Greenwood, 2010). Not limited to just signage, elements such as the position of a product, the promotional material and the nature of the display, in places

such as windows, or on mannequins are important visual elements in brand linkage with the store (Moore & Birtwistle, 2004; Davies & Ward, 2005; Park & Lennon, 2009; McColl & Moore, 2011). The theme throughout a lot of the key visual merchandising literature is the link it creates to store atmosphere and the influence that it has on store atmosphere creation. The experience, or total retail experience, emerged as an extension of the store atmosphere research, encompassing the idea of a complete retail experience with no detail left uncontrolled, encompassing atmospherics, visual merchandising, retail branding, design and managerial practices (Lea-Greenwood, 1998; Kerfoot et al., 2003; Kent & Stone, 2007). Without visual merchandising, the total store experience could not be created. Wade Clarke, Perry, and Denson (2012) found that the tangible physical aspects of a store, such as the visual merchandising aspects were even more effective when combined with the intangible store atmospheric elements.

Academic research in the area of visual merchandising has tried to ascertain exactly what elements of the practice influence shopper behaviour, as well as how and why certain behaviours are impacted upon (Levy & Weitz, 1996; Ogle & Schofield-Tomschin, 2002; Kerfoot et al., 2003; Law et al., 2012; Hefer & Cant, 2013; Wu, Kim & Koo, 2015). Mannequins as a display element for example, have been used in retailing since the inception of the modern retail store, and still hold importance for exposure and presence of products in addition to playing a role in influencing consumers to purchase the product (Levy & Weitz, 1996). Shoppers are able to mentally place their face on the mannequin and assess the products in a sort of mirror image (Levy & Weitz, 1996; Law et al., 2012). While more recent research on mannequins has found that human like faces on mannequins allows shoppers to better envision themselves wearing the items, and increases purchase intentions for those items on the mannequin (Lindstrom, Berg, Nordfalt, Roggeveen & Grewal, 2016). Product presentation involves a number of visual merchandising elements that have been identified as important for aiding a shopper's assessment of quality, access to the merchandise, and ability to make discovery (Kerfoot et al., 2003).

The use of coordination and colour combinations that reflect the status of the store and the displays they are found in, or the brand they are representing have been identified as aspects of presentation that impact shopper response (Wu et al., 2013). Colour coordination also results in significantly more pleasure from shopping (Wu et al., 2013). Other favourable product presentation techniques involved hanging, folding and the use of cubes, with glass and wood displays being viewed more favorable by shoppers than alternatives such as plastic (Ogle & Schofield-Tomschin, 2002; Kerfoot et al., 2003; Law et al., 2012). Fixtures and interior décor has been identified as vital to the way in which consumers assess quality of a store and its merchandise, as well as giving cues on where to search

for particular products (Ogle & Schofield-Tomschin, 2002; Hefer & Cant, 2013; Wu et al., 2015). Presentation factors have also included the use of props to illustrate a story about the store or brand, to augment the products and facilitate engagement between the store and the shopper (Harris, Harris & Baron, 2001). Staff wearing the product has previously been identified as important, alongside the use of visible, appealing instore signage to make shoppers more likely to actually try the product, resulting in a higher likelihood of purchase (Ogle & Schofield-Tomschin, 2002; Wu et al., 2015). Hefer and Cant (2013) concluded in an extensive study, that shoppers are influenced and impacted upon by visual merchandising, generally on the sub-conscious level, with small cues pointing them in particular directions, or subtly influencing them to feel a particular way, or even to make a certain choice.

2.3 Servicescapes

The theories and research surrounding both visual merchandising and servicescapes have a number of similarities, as well as some important differentiations, however both should be viewed as important to one another. It is necessary to understand what the concept of visual merchandising covers in terms of 'the store' and what servicescapes explain within the retail environment. Servicescapes are considered in this research as an additional way of quantifying visual merchandising practice and providing added context. "Visual merchandising is concerned with both how the product and/or brand is visually communicated to the customer and also whether this message is decoded" (Gudonavičienė & Alijošienė, 2015, p.636). Academics have yet to reach consensus on what exactly defines the parameters of visual merchandising stimuli (Gudonavičienė & Alijošienė, 2015), however, Gudonavičienė & Alijošienė's idea of visual merchandising explains the goal of modern visual merchandising, and takes into consideration the importance of the link between visual merchandising and retail branding. It is important to consider the many aspects of visual communication in a setting when dealing with the practical nature of this research, so it is also important to understand where visual merchandising ends and where the servicescape takes over. Visual merchandising and the servicescape are often seen as unique dimensions on their own, however both have important roles in shaping the overall store atmosphere, or the total store experience.

Many would argue that anything seen by the customer can have some influence on their evaluation of the product/brand, be it a plant outside, to the colour of coat hangers on racks. Baker (1986) identified that consumers evaluate the physical store environment of services by considering ambience, social factors, and the overall design of the store. Baker (1986) along with other academic works focusing in on the physicality of a service environment, were the basis for the coining of the

term 'servicescapes' by Bitner (1992). The servicescape refers to a combination of the ambient environment, functionality, layout as well as symbols, signs and other store 'artifacts' (Bitner, 1992). The majority of modern servicescape literature in retailing has focused on how retail e-commerce servicescapes can be developed, enhanced and maintained (Hopkins, Grove, Raymond, & LaForge, 2009; Harris & Goode, 2010; Wu, Quyen & Rivas, 2016). However, the servicescape has been looked at broadly in brick-and-mortar retail marketing as well (Nguyen, DeWitt & Russell-Bennett, 2012; Breazeale, & Ponder, 2013; Kauppinen-Räsänen, Rindell & Åberg, 2014).

Visual merchandising and servicescapes share some very important themes and focuses, including the emphasis on path finding, signage and brand symbols, but differences do exist between the areas of research. Research on store image and experience in the servicescape literature (Wade Clarke et al., 2012; Breazeale, & Ponder, 2013; Kauppinen-Räsänen et al., 2014), has a very similar approach and base of theory to research looking at how visual merchandising creates store and brand image (Kerfoot et al., 2003; Park et al., 2015). While the academic literature on servicescapes may lean more toward the intangible, social and imagery aspects (Nguyen et al., 2012; Kauppinen-Räsänen et al., 2014) visual merchandising values more, the physical elements, signage, display, functional design (Kerfoot et al., 2003; McColl & Moore, 2011; Law et al., 2012). However, they share so much in common, that they should not be thought of as completely separate lines of academic inquiry.

Garlin and Owen (2006) examined the impact different music has on retail shoppers, while Bambauer-Sachse (2012) studied how scent influences shopper purchase behaviours. Both of these studies examined qualities of ambient servicescapes, yet both are vitally important for visual merchandisers. The two areas of research owe a lot to one another and are both considered in this thesis examining the visual merchandising practices of fashion retail brands. While servicescapes are mostly focussed on the service environment, servicescape findings are also important to physical goods stores. Visual merchandising is generally used to display physical goods, yet the use of signage, and point of purchase is also found in service settings.

2.4 Consumer Goods and Luxury Retailing

2.4.1 High-end Consumer Goods

Within the academic literature on fashion apparel retailing, one of the most explored sectors is the luxury fashion sector. While there is a clear separation in the literature between the non-luxury apparel industry and the luxury apparel industry, seldom discussed are high-end consumer fashion

goods. High-end fashion goods are sold by high-end fashion stores, targeting the upper-middle class, a growing segment demanding quality fashion goods (Nickson, Price, Baxter-Reid & Hurrell, 2016). The high-end fashion stores are those stores which sit below the threshold of true, traditional luxury, that still carry a high price tag but do not conform to all of the same restrictions as traditional luxury offerings (Williams & Connell, 2010). These high-end goods stand differentiated from the mid to low price offerings of many apparel retailers, instead offering high price, yet affordable, quality items (Quinn, Hines & Bennison, 2007). High-end goods fill a spot in the market between where ordinary goods end and luxury goods start (Tynan, McKechnie & Chhuon, 2010). Defining luxury goods is hard, and for the most part it is about what the consumer perceives as luxury, for that reason luxury should be seen as more of a continuum, rather than a hard and fast set of requirements (Tynan et al., 2010). The changing nature of the economy, demands of developing countries and rapid pace of technology development has meant differences between the high-end up market brands and luxury brands have been blurred for some time (Kapferer, 1997). Due to the challenges in determining if a high-end brand is luxury or not, and using the idea of a continuum, this research discusses high-end goods and luxury goods almost interchangeably. While some clear definitions can be made as to what is luxury (for example a \$50,000 watch), other determinations are difficult (for example a \$100 t-shirt). This next section discusses luxury products and retailing in the academic literature.

2.4.2 Luxury Products/Retailing

Luxury brands and products are written about in a fair amount of depth in the academic literature, however despite this, there is no clear consensus on the definition of 'luxury'. Nia and Lynne Zaichkowsky (2000) define luxury products as status goods that are expensive and prestigious, such as Rolex watches and Mercedes Benz cars. Whereas Moore et al. (2010), make a broader definition of luxury as, encompassing any product that essentially is recognisable, higher priced, and set apart from the common alternatives. Christodoulides et al. (2009) in defining luxury even propose the use of a scale rating system in order to define levels of luxury brands, ranking them against other brands in order to identify their relative positions. Heine and Phan (2011, p. 112) provide perhaps the most quintessential definition, "Luxury products have more than necessary and no ordinary characteristics compared to other products of their category, which include their relatively high level of price, quality, aesthetics, rarity, extraordinariness, and symbolic meaning." Depending on which definition you choose to adhere to, a single product could be simply high-end, or it could be luxury.

When presented with the choice, consumers will generally choose the luxury product over the non-luxury alternative when carrying out utilitarian oriented shopping (Park, Kim, Kwak & Wyer, 2014). Shopper's preference for the luxury branded product may reduce if they have the cognitive power

available to weigh up and assess the decision, Park, et al.'s (2014) research found that when cognitive ability was strained, full assessment would not be carried out. The purchase and consumption of luxury goods has been seen to evoke feelings of enjoyment and happiness and found to help boost self-esteem, express identity, and improve emotional/mental wellbeing (Wang & Griskevicius, 2014; Hudders & Pandelaere, 2015; Pozharliev, Verbeke, Van Strien & Bagozzi, 2015). In fact, the consumption of luxury products is largely driven by the individual's social context, their vanity and physical ambitions or achievement desire (Hung et al., 2011). Luxury products also enable those purchasing them to feel a sense of achievement at ownership of the product (Pozharliev et al., 2015). Ownership of luxury products is used quite regularly as a symbol of status, to attract romantic interest, deter competitors and emit superiority over others (Wang & Griskevicius, 2014). Not all owners of luxury products engage in this 'peacocking', consumers of luxury products have a vast variety of interaction patterns with luxury brands, goods and services, with individuals possessing different ways of expressing their needs and desires (Wen, Liao, Chang & Hsu, 2012).

Due to the large variety that exists in luxury brands, goods and services, consumption patterns vary greatly, luxury retailing literature has focused in on the necessity for manufacturers and retailers to understand the growing variety in consumption and usage patterns (Henie & Phan, 2011; Ponticelli, Mininno, Dulmin & Aloini, 2013; Yang & Mattila, 2014). The way in which consumers are viewing and desiring luxury fashion, cars and other goods is continually evolving, there are so many different desires influencing the purchase of one single good depending on the particular customer, these different combinations create unique luxury or high-end niches that marketers must specifically target (Wen et al., 2012; Ponticelli et al., 2013). According to Heine and Phan (2011), there are a number of product dimensions involved in luxury product marketing that can appease consumer wants and desires, including a relatively high price, superior quality, aesthetics, extraordinariness factors and the scarcity of the product. Fionda and Moore (2009) identified from shoppers a number of key attributes for creating and maintaining a successful luxury brand, including exclusivity of products, brand heritage, quality environments, quality service, and a clear brand identity. The use of celebrity endorsements was also found to be an important status factor in a consumer's purchase of luxury goods (Wen et al., 2012). Research done by Yang and Mattila (2014) found that marketers must be careful to not over advertise to the mainstream, as traditional luxury brand consumers tend to turn away from a brand that becomes less exclusive, and more readily available to lower socio-economic status groups; occurring more as the line between luxury and high-end blurs.

Characteristics sought in a particular luxury product tend to not vary from country to country and culture to culture, as they are status symbols, or symbolic of the idyllic western world (Willis, 2006).

Despite this, because of the variety in luxury brands, product and services, as mentioned earlier, and the ambiguity of the definition of 'luxury', demand for luxury goods tends to vary a lot from country-to-country, culture-to-culture depending on the perception of luxury in any given area (Hanzaee & Rouhani, 2013; Dryl, 2014). For instance, paint in India was still seen as a luxury product up until the mid-2000's due to its low availability and high price ("Paint still considered as a luxury product in India", 2004). It is also worth understanding that luxury consumption in developing countries is part of the interest of current luxury good research (Li, Li & Kambele, 2012).

Luxury literature has increasingly concentrated on sustainability and social responsibility of status brands, as public awareness and concern of exploitive labour and unethical practices grow (Janssen, Vanhamme, Lindgreen & Lefbvre, 2014). The connection between luxury brands and CSR (corporate social responsibility) has been previously non-existent, but has been identified as being something consumers could expect in the future and pay more for (Janssen et al., 2014; Ahn, 2015). If a luxury brand, good or service is controversial then the consumers personal views on the issue will greatly influence their purchase intentions, often it will come down to engrained beliefs and attitudes toward the brand (Summers, Belleau & Xu, 2006). While negative exposure of unethical practices may be the fault of the brands themselves, counterfeiting on the other hand is something that has hurt luxury brands through no fault of their own. According to the academic literature, counterfeiting has helped positively by allowing academics to better understand why consumers choose luxury brands (Penz & Stöttinger, 2012; Francis, Burgess & Lu, 2015; Trang Huyen & Nasir, 2016). Consumers were found to purchase luxury products for a feeling of pride, and a sense of accomplishment, as opposed to counterfeit shoppers who see themselves as smart shoppers and found it fun and enjoyable (Penz & Stöttinger, 2012; Trang Huyen & Nasir, 2016). Francis et al.'s (2015) research found that the counterfeiting of luxury brands has grown astronomically due to the demand for higher status items or labels at lower costs, perpetrated mainly by Gen Y. Generation Y's consumption of luxury goods is largely driven by the social media age, public self-consciousness and self-esteem needs (Giovannini et al., 2015).

2.5 Store Type and Format

2.5.1 Mono-brand and Flagship Retail

Caridi et al. (2013) identify that modern apparel and fashion brands have adopted complex supply chains that often results in distribution to a number of differentiated retail formats including multi-brand and mono-brand stores. Shergill and Chen (2008) add to these retail formats by identifying distribution to take place through to, factory outlet stores, traditional department stores and

manufacturer owned stores. Both mono-brand and Multi-brand contain a number of different retail store format sub-categories within each. Mono-brand for example can include factory outlets, flagship stores, and general mono-brand (Parker et al., 2003). The sub-categories of mono-brand retailers are often blurred into just 'the flagship' or 'the mono-brand' (Li, Wang & Cassill, 2004). The mono-brand retail format is defined as being owned directly by the manufacturer, with the sole intention to stock the manufacturers own brand (Caridi et al., 2013). The flagship store is one such sub-category of the mono-brand format, more specialised in nature, lavish with the intent to promote the brand and very often used in conjunction with a number of other smaller mono-brand stores in the manufacturer's portfolio (Nueno & Quelch, 1998; Nobbs et al., 2012).

The flagship format emerged in the 1970s with the growth of foreign retailers entering new markets (Carusone & Moscové, 1985). Nobbs et al. (2012, p. 922) offer a collective definition of the flagship as, "A larger than average specialty retail format in a prominent geographical location, offering the widest and deepest product range within the highest level of store environment and serving to showcase the brand's position, image and values". Traditionally the flagship has been a branding enhancement tool for Luxury brands, such as Louis Vuitton, B&B Italia, Parada and many others (Manlow & Nobbs, 2013; Arrigo, 2015). The use of the flagship has certainly evolved over the years, now we find brands such as Apple and Nike for example, using the flagship format extensively around the globe (Kent, 2009; Palaiologou & Penn, 2013). Manlow and Nobbs (2013) in their research describe four main characteristics of a flagship retail store: They are located in a large outlet in a prominent area; offering the widest and most in-depth product assortment; have a high-quality store environment; and operate with the idea of communicating the brands position and values. Moore et al. (2010) explain that the majority of flagship retail stores are operated by luxury brands due to the ability to control and stock their own brand in a rich and quality environment that espouses uniqueness. The body of literature currently available on flagship stores is still growing, and the understanding of the role the flagship store plays in a brands retail strategy is still developing within the academic literature (Doyle, Moore, Doherty & Hamilton, 2008; Nobbs et al., 2012; Manlow & Nobbs, 2013; Arrigo, 2015).

Flagship retailing has been identified as an important tool for luxury brands in entering new and foreign markets in order to enhance and enforce the presence and status of the brand (Moore et al., 2010). Due to the lavish nature and architectural design of flagship stores (Arrigo, 2015), the use as an entry method is generally limited to high-end brands, but is a crucial brand vehicle for luxury brands entering into new cities or countries, particularly those that the brand have deemed vital for future success (Moore et al., 2010). Research particular to luxury flagships found that the stores are

built on the idea of being unique and exclusive, that they tend to co-locate with other premium brands and that flagships are self-iterative, always finding and creating new ways to evolve and adapt differentiation from multi-brand or discount stores (Nobbs et al., 2012). Themed flagship stores were looked at by Kozinets et al. (2002), who explored in their research the narrative aspects of flagship stores. Kozinets et al. (2002) concluded that flagships are important as a destination, which combine entertainment with powerful brand image, to help emphasise experiential shopping.

In terms of distribution and location of flagship stores, they are typically located within capital cities, although brands may choose to opt for their initial or primary flagship store to be located in a country's commercial hub, if that is not the capital city (Moore, Fernie & Burt, 2000; Moore & Doherty, 2007). The flagship format plays a vital role in the development and building of a brand, it aims to add value for stakeholders, and create an environment that can facilitate an authentic brand experience (Doyle et al., 2008; Nobbs et al., 2012). Additionally, and central to this research, the academic literature has identified, but without significance yet, a link between visual design and how shoppers perceive the flagship store, how they evaluate their experience had in a particular store and the use of visual merchandising within flagship stores (Nobbs et al., 2012). The link between flagship form and visual merchandising is an idea that will further be explored in this research.

2.5.2 Multi-brand Retail

Multi-brand retailers in contrast to flagship retailers offer a large variety of brands, and are generally owned independent of the brands that they stock, they exist to cater to a breadth of consumer needs rather than a single brand focus or for purely experiential reasons (Singh et al., 2013; Lamarca et al., 2014). The department store is a multi-brand store form that has traditionally been very dominant in western apparel retailing (Shergill & Chen, 2008). Traditional department stores “are owned and operated by private parties independent of manufacturers. Manufacturers of products sold at these stores have limited control over in-store customer service, prices of the products sold and the physical features of the stores” (Shergill & Chen, 2008, p. 78). However, the department store is not the only incarnation of the multi-brand format. Multi-brand retailing literature does not have a great deal of depth to it, and what is available stems in large part from the area of multi-brand extension strategy (Mason & Milne, 1994; Moore & Birtwistle, 2004). Multi-brand extension is where competing brands are sold in a multi-brand store, but the majority are owned by a parent company, the brands often have small variations in price, quality and availability (Giannoulakis & Apostolopoulou, 2011).

Price-value is a large reason why shoppers frequent multi-brand stores over flagships or mono-brand, while a particular brand may be found in both, shoppers will often expect a better price in a multi-brand environment (Kamalaveni et al., 2010; Quoquab, Yasin & Dardak, 2014). A number of consumer wants can only be met by multi-brand retailers, primarily the presentation and choice of a number of brands and product ranges in one store. Shoppers also expect to see large ranges of colour, merchandise type and other differentiation across product detail in multi-brand sites than what they would expect to find in flagship retailers (Kamalaveni et al., 2010).

Brand loyalty, or lack of, and how consumers choose multi-brand retailers are important factors acknowledged in the published multi-brand retailing literature (Singh et al., 2013; Felix, 2014; Quoquab et al., 2014). Exhibited brand loyalty and the potential for brand loyalty is another important factor in multi-brand retailing, as there are little to no barriers to being brand dis-loyal in most retail categories, customers will switch between brands as they like (Quoquab et al., 2014). Consumers avoiding loyalty to one brand are vital, as they allow multi-brand retailers to stock a range of brands, avoiding lost opportunities by having available a variety of brands to meet different customer demands (Felix, 2014). Shoppers were found to have a list of preferred brands rather than specific brands they were always loyal too, and would purchase the second on their list if the first was not available, in some circumstances shoppers will, for certain occasions, choose a completely different brand and then revert back to their preferences next time (Singh et al., 2013; Felix, 2014). While shoppers do not tend to exhibit specific loyalty tendencies to brands, Singh et al. (2013) identified key variables that can influence retail store loyalty. How consumers perceive the store in terms of the store image and the visual merchandising being used was shown to influence how much shoppers trusted the store (Singh et al., 2013).

2.6 Retail Branding

Within this research brand refers to the retail store brand and the manufacturer brand. Brand and branding is important to this study because of the link with visual merchandising (Lea-Grenwood, 1998; Kent & Stone, 2007; Lea-greenwood, 2009), the flagship store format (Nobbs et al., 2012) and purchase intention (Dodds, Monroe & Grewal, 1991; Shim & Kotsiopulos, 1992; Grewal, Krishnan, Baker & Borin, 1998; Fionda & Moore, 2009). Lea-Greenwood (1998) identified in her research that advances in visual merchandising have led to greater communication of store and product brand image and brand promotion integration. Visual merchandising is an important practice for creating and presenting brand values for and to the shoppers (Lea-Greenwood, 1998). While Kent and Stone (2007) acknowledge that visual merchandising development plays a big role in the success of brand

differentiation. Flagship retailing literature has very strong connections to brand and branding because of the main functions of the retail format.

The literature in flagship retailing identifies that the crucial reason for adopting a flagship retail format is to present the brands values, experience and image to encourage new customers and repeat customers to enter, browse and purchase the brand (Kozinets et al., 2002; Doyle et al., 2008; More et al., 2010; Nobbs et al., 2012; Manlow & Nobbs 2013; Arrigo, 2015). Nobbs et al. (2012, p. 922) explain that the primary purpose of the flagship is “to showcase the brand's position, image and values”. Kozinets et al. (2002) also identify that the intention of a flagship is to be brand building in nature, rather than to purely sell product. More et al. (2010) and Doyle et al. (2008) explain that in addition, using the flagship as an entry method in to new markets for fashion brands is an ideal way to build the manufacturers brand presence. The flagship stores connection with brand runs deeper, as the flagship store format is usually designed in a way that facilitates a ‘brand environment’ feel, one in which shoppers can experience all aspects of the brand, its values while being introduced to a meaningful connection with the brand’s universe (Manlow & Nobbs, 2013). The flagship store can also be used to create a brand theme environment, with every single detail themed to the brand it is dedicated too (Kozinets et al., 2002).

There exists within the literature links between purchase intention and brand or branding. Fionda and Moore (2009) identified a number of key attributes that impact upon a shoppers purchase intention, one of the most important attributes was a clear brand identity of both the product and the store they are purchasing from. Much of the other research on branding and purchase intentions relate to characteristics of shoppers, their knowledge about brands and the brands impact on willingness to buy. Grewal et al. (1998) for example found that shoppers more knowledgeable about the brand and product category are influenced a lot more by brand name and brand prestige, resulting in greater purchase intentions. However, shoppers who are less informed or less knowledgeable often used the brand name as an indicator of quality, which was found to be a mediating effect on purchase intention by reducing reliance on price-quality assessments (Dodds et al., 1991). Brand attributes and the brand name are an important tool for manufacturers and retailers in influencing fashion conscious buyers to purchase their products (Shim & Kotsiopoulos, 1992).

2.7 Intentions

Intentions are used in the academic literature to measure a myriad of shopper responses to changes, impacts and alterations on many things from the use of ethical products (David, Kline & Dai, 2005) to

purchase of everyday products. Intentions of a consumers can describe anything from their intention to purchase a product (Newberry, Klemz & Boshoff, 2003; Bambauer-Sachse, 2012; Besra, Kartini & Hasan, 2015), the intention to repurchase (Jones, Mothersbaugh & Beatty, 2000; Chu & Won, 2016; Liao, Lin, Luo & Chea, 2016), browse displays (Kerfoot et al., 2003; Davies & Ward, 2005), or even to return to the store in the future (Hwang & Hyun, 2013). Intentions are an important measure in the retailing literature, a means of understanding if and how attributes of the store, the service and the product are influencing shoppers (Machleit & Eroglu, 2000; Kim, 2011). This research is interested in two particular consumer intentions, intention to browse and intention to purchase. Both are discussed below. They are both important constructs for this study as the research seeks to understand if store type and visual merchandising will have a meaningful effect on shoppers.

2.7.1 Browsing Intentions

Intention to browse or browsing intention, “defined as the examination of a store’s merchandise for recreational or informal purpose without a current intent to buy” (Bloch & Richins, 1982). While browsing might be a seemingly non-worthy thing to measure, getting individuals to browse can lead to unplanned purchases, future purchases and having groups form expert opinions on your products to guide others (Bloch & Richins, 1982). In fact for some shoppers the reward they emotionally receive from browsing can be equal or higher than if they are intending to purchase (Luo, Chen, Ching & Liu, 2011). There has been both a focus on browsing and the use of browsing intention as a measurement for consumer response for a number of studies in the area of retail marketing since Bolch and Richins (1982) research (Machleit & Eroglu, 2000; Luo et al., 2011; Benhamza Nsairi, 2012). Studies examining browsing intention as a response to visual merchandising have also been prevalent in the literature (Kerfoot et al., 2003; Davies & Ward, 2005; Ha & Lennon, 2010).

While browsing in itself can be an intention for some shoppers, there are clear links in the literature between browsing and eventual purchase (Kim, 2011). What is known is that there are certain ways shoppers will browse, for different reasons, be it hedonic or otherwise. Motivations can impact upon willingness to browse, which in turn can have both positive and negative effects on eventual intention to purchase (Kerfoot et al., 2003; Kim, 2011). Two motivations have been found to have a positive impact on shopper intentions to browse physical stores, idea motivation and gratification motivation (Ono, Nakamura, Okuno & Sumikawa, 2012). The value that consumers actually take from browsing once they engage in it can vary greatly, store atmosphere for example can impact on hedonic, spiritual and social values while browsing (Benhamza Nsairi, 2012). Additionally those who browse with friends tend to feel greater social value from their browsing (Benhamza Nsairi, 2012).

The emotional pleasure, arousal and fulfilment that one can receive from shopping doesn't always need to come from directly purchasing a physical good or service, it can often times be attained solely through browsing (Machleit & Eroglu, 2000). Alternatively, browsing can also elicit negative emotions, just as can be the case when consumers purchase the products (Machleit & Eroglu, 2000).

Importantly to this research, previous studies have examined the effect of visual merchandising on browsing intention, with Kerfoot et al. (2003) finding that attractive and appealing displays have the ability to increase chances that a shopper will browse the display. Additionally, visual merchandising that was too neat and tidy was found to cause anxiety for shoppers who would opt not to browse the display (Kerfoot et al., 2003). Surrounding visual displays with merchandising and signage that allowed for clear pathways to particular product displays resulted in a higher intention to browse (Kerfoot et al., 2003). Bloch & Richins (1982) in their seminal research on browsing intentions suggested at the time that purchase intention dominated the shopper intentions literature. While browsing intention has developed, and increasingly become a focus of retail marketing literature in the preceding three decades since Bloch & Richins (1982), there still exists a much greater focus of the academic literature on purchase intentions.

2.7.2 Purchase Intentions

Purchase intention refers to the factors that impact on the shopping process of a consumer and their response, purchase intention itself is a direct sub focus emerging from the literature on consumer behaviour (Yoon Kin Tong, Piew Lai & Fa Tong, 2012). What influences consumer purchase intentions at a macro level, is the combination of situational characteristics impacting upon a shopper at any given time (Belk, 1975). These characteristics can range from time pressures, reason for shopping, attitudes (towards, brands, stores, etc.) through to things that visual merchandising can have an impact upon, mood, attitude, search criteria, and willingness to buy, amongst many others. Perceived value, the combination of perceived quality and price, the brand and store name have all been identified as a crucially important drivers for consumer purchase intentions (Dodds et al., 1991; Chang & Wildt, 1994; Grewal et al., 1998). The way in which consumers perceive a firm, store or brand image and practices from an ethical or green stand point can vitally alter purchase intentions (Creyer, 1997; David et al., 2005; Chang & Chen, 2008). Even how confident and familiar consumers are with a particular brand, store or environment can affect intentions (Harlam, Krishna, Lehmann & Mela, 1995; Laroche et al., 1996). Spears and Singh (2004, p. 56) define Purchase intentions as "an individual's conscious plan to make an effort to purchase a brand"

Purchase intention is an important measure of the success of a particular strategy, a decision, or even overall accomplishment for retailers, service providers, manufacturers and brands. Brand equity for example, as well as the consumer's beliefs about brands and perceptions of risk, are important for influencing shoppers purchase intentions (Bhukya & Singh, 2015; Toldos-Romero & Orozco-Gómez, 2015). Social interactions, the overall shopping experience and the encompassing environment, both in brick-and-mortar stores and online, can influence purchase intentions (Lu & Yu-Jen Su, 2009; Huang, 2012). The aforementioned academic research conducted in the area of purchase intentions stems across many areas of marketing and illustrates the enormity of the concept. It is important to acknowledge and understand the many different ways consumer purchase intentions can be influenced, and that many of these directly tie into visual merchandising and fashion clothing products. Be it ethically, because of shopper beliefs or brand familiarity, all of these can be enhanced or hurt by visual merchandising in the retail setting. The main focus of this section is on the retail specific literature and the situational characteristics that influence purchase intentions in the relevant areas of, high-end, multi-brand, fashion and flagship retail.

Newberry et al. (2003) found that in order for firms to influence purchase intention they must give reasons why they should be chosen, they must provide evidence in the form of favourable store characteristics. Indeed, consumers tend to assign different values to certain retail characteristics depending on their present situation or context (Kim, 1997), thus the retailer must provide situational and contextually relevant visual merchandising. There are a number of attributes and characteristics that influence purchase intention depending on the specific context and the situational factors of the shopper (Kim, 1997; Kim, Park & Pookulangara, 2006; Bambauer-Sachse, 2012; Yoon et al., 2012; Besra et al., 2015).

Physical surroundings such as the atmosphere and décor; the time factors, such as wanting to shop at the first day of a sale; task definition, why shoppers are visiting a particular site or the motivating reasons; shoppers social surroundings, and to a lesser extent their ethnic affiliation, are all characteristics known to potentially, directly or indirectly, influence levels of purchase intention (Yoon et al., 2012). Ambient scent as a part of store atmosphere for instance, is important in influencing the mood of a shopper which can in turn impact upon purchase intention levels (Bambauer-Sachse, 2012). Colour coordination in the retail store setting, how it reflects the brand and the products can influence purchase intentions (Wu et al., 2013; Cho & Lee 2017). Quality, variety, brand availability, price, trust and return policies are also important for influencing consumer purchase intentions, especially in relation to products that are seen as higher risk purchases, such as high-end or luxury fashion goods (Shim & Kotsiopoulos, 1992; Kim et al., 2006;

Besra et al., 2015; Bhukya & Singh, 2015). Shoppers perceive some personal risk in purchasing particular items, such as intimate apparel or plus sized clothing, however Kim, et al. (2006) found that by mitigating these factors, with for instance a better returns policy, retailers can increase purchase intentions. Kim et al. (2006) also found that purchase intentions are higher in online settings, and that price-value is increasingly important in physical (brick-and-mortar) stores to increase purchase intention, due to the competition of internet based retailing. The level of involvement a consumer has with a product can also influence their purchase intention levels (Behe, Zhao, Sage, Huddleston & Minahan, 2013). The touch and feel of the product itself, as well as atmosphere and display were seen as important variables in product involvement, less so signage or pricing, which has little impact on involvement, but is important to influence shopper's other characteristics and feelings such as intention to browse (Behe et al., 2013). A connection, or sponsorship deal with a sporting team, was also found by Tsotsou and Alexandris (2009) to have an influence on brand attachment and consequently, consumer purchase intentions for products of those particular brands of which supported a shopper's team.

Visual merchandising in-store is an important thread in the purchase intention literature, and has been found in multiple studies to both directly and indirectly influence purchase intention (Kerfoot et al., 2003; Bambauer-Sachse, 2012; Law et al., 2012; Tong et al., 2012; Park et al., 2015). Both Tong et al. (2012) and Park et al. (2015), in their respective research papers found visual merchandising to be one of the key factors that influences purchase intention levels. Store atmosphere, design, visual stimulation, as well as the exterior and décor were all found to be important areas that visual merchandising can help facilitate and consequently, influence purchase intentions (Bambauer-Sachse, 2012; Yoon et al., 2012). Park, Jeon and Sullivan (2015), identified two pathways that visual merchandising can take in influencing purchase intention. The first pathway involves the level of awareness and evaluation of visual merchandising by shoppers, to what extent a consumer notices a display and their cognitive reaction to that display. The second, how visual merchandising directly influences assessment of the brand image, which has a flow on effect of influencing purchase intention.

2.8 Shopping Emotions

Much of the marketing literature prior to 1980 had assumed that shoppers made utilitarian purchase decisions, however what we know now is that the effects of marketing stimuli, products and brands do have an effect on the emotions of shoppers (Laros & Steenkamp, 2005). Once this began to be understood, hedonic shopping orientation began to be examined more closely in the literature (Laros & Steenkamp, 2005). Many complex and basic emotions form the myriad of emotions that

exists in daily life, are felt by shoppers whilst exploring retail environments, some of these emotions are positive, others negative (Laros & Steenkamp, 2005). The emotions that are involved in shopping have been examined by researchers since the 1970s (Sherman, Mathur & Smith, 1997). Emotions can influence a consumer to impulsively purchase (Mishra, Sinha & Koul, 2014), influence planned purchase behaviour (Sherman et al., 1997) and even the alter a shoppers perceived value gained (Zielke, 2011).

Retailers and marketers are now focused on tapping into these emotions and designing the store and experience in way that will facilitate and evoke the emotion sets that lead to increased purchase intentions (Lichtlé & Plichon, 2014). Prior research has identified that colour, atmosphere and symbolism in the store and within displays can impact consumer emotions that will then lead to greater purchase intentions (Cho & Lee 2017). In fact in certain high-end and luxury stores, particular colour schemes result in patrons experiencing increased emotions related to shopping pleasure and arousal (Cho & Lee 2017). Yoo, Park and MacInnis (1998) examined the link between emotions and the retail store and found that seven characteristics were responsible for altering shopper moods, five encouraged positive emotions; emotions such as pride and pleasure were positively affected by characteristics such as value, product variety, service and store design. Shopper emotions were found to be a mediating factor between store attributes and shopper attitudes toward a store (Yoo et al., 1998).

2.9 Visual Merchandising in Fashion Retail

This literature review has provided an overview of a number of key areas in the marketing literature that have relevance in this study. Due to the exploratory nature of this study, looking at store type and visual merchandising on shopper response, a number of academic papers have been pivotal in guiding the formation of this research. Table 2.1 lays out this literature and explains the retail store type, methodology and relevant findings to this research.

<i>Title</i>	<i>Author/s</i>	<i>Retail Store Type & Methodology</i>	<i>Relevant Findings</i>
Visual merchandising and the creation of discernible retail brands.	Kerfoot, S., Davies, B., & Ward, P. (2003).	High-end Fashion multi-brand Store Setting. Exploratory qualitative data collection. Semi-structured interviews using photographs of real luxury fashion displays.	Identified the importance of display materials in luxury fashion retailing. E.g. the use of glass tables and wooden coat hangers.
The flagship format within the luxury fashion market.	Nobbs, K., Moore, C. M., & Sheridan, M. (2012).	High-end/Luxury Fashion Flagship Stores. Qualitative, exploratory research. Observations and in-depth interviews.	Identified a possible link between the flagship Store format and the nature of specific visual merchandising
How does visual merchandising in fashion retail stores affect consumers' brand attitude and purchase intention?	Park, H. H., Jeon, J. O., & Sullivan, P. (2015).	Casual Female Fashion Brands. Mixed methods, including multiple studies, a qualitative design, survey, and ethnographic interviews.	The link between retail branding is important. Additionally, visual merchandising is not seen in isolation by the shopper, but as a whole. Attitude toward visual merchandising, has a mediating effect on purchase intentions.
Visual merchandising displays' effect on consumers: A valuable asset or an unnecessary burden for apparel retailers.	Hefer, Y., & Cant, M. C. (2013).	Unknown store type. Apparel retailer in South Africa. Focus groups and naïve sketches were used to collect data.	Found that females pay more attention to visual merchandising than males. Also, that most visual merchandising is impactful at a sub-conscious level.

Table 2.1: Important Research Background Literature

2.10 Literature Gap and Justification

Figure 1 illustrates the important relationships and effects explained during the literature review. Figure 1 illustrates the clear connection that exists between the three outside variables (high-end or luxury brands/products, visual merchandising and store type) and how they contribute in influencing consumer purchase intention, within the literature. These interactions have been illustrated by the research on flagship retailing, and the links to high-end and luxury brands (Nobbs et al., 2012; Manlow & Nobbs, 2013; Arrigo, 2015); the research on visual merchandising and the use in high-end and luxury fashion stores (Kerfoot et al., 2003; Law et al., 2012); and research which has shown visual merchandising to have an influence on purchase intentions (Davies & Ward, 2005; Wu et al., 2013; Cho & Lee 2017). The connection between store type and visual merchandising in the existing literature is as of yet unexplored and as far as this research has been able to determine, there currently exists only a single piece of academic literature suggesting a link between visual merchandising practices and the unique characteristics and success of flagship stores (Nobbs et al., 2012). The literature review discussed the importance of the concepts introduced for this research, in addition the literature review illustrated clearly that many of these key concepts co-exist and influence one another, such as purchase intention and visual merchandising (Law et al., 2012; Behe et al., 2013; Wu et al., 2013). While linkage effects like purchase intention and visual merchandising are addressed sufficiently in the literature, Figure 1 depicts a current lack of understanding between the effects of store type and visual merchandising. This thesis aims to address the current gap that exists in the understanding of whether or not store type and visual merchandising interact and effect shopper response. Nobbs et al. (2012) suggest that store type might have an important impact on consumers' interaction with visual merchandising. Figure 1 illustrates that linkage is understood between other key aspects of flagship retailing, but that understanding of store type and visual merchandising effect is lacking.

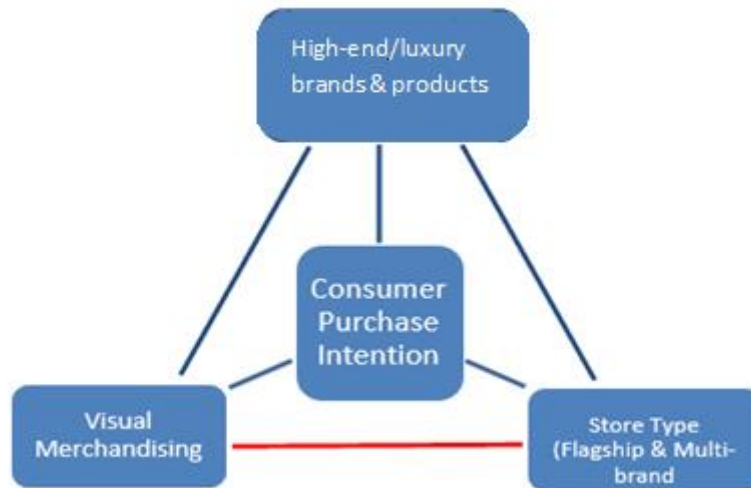


Figure 2.1: Linkage between Key Research Concepts

2.11 Pre-Study

As illustrated within the literature review, there currently exists a gap in the academic literature on the understanding of the role store type has in how shoppers respond to visual merchandising. Specifically, research in the area of visual merchandising has not considered the potential influence of retail store type. A number of previous studies have indicated and even discussed the specific store or stores they chose for their data collection, some even explaining the rationale for using these specific stores in their methodology (Kerfoot et al., 2003; Barnes & Lea-Greenwood, 2010; Law et al., 2012). However, because these studies did not consider the role of the store type directly (or even indirectly), it is unknown what the relationship is between the stores used in the research and the visual merchandising stimuli that were tested/examined. For example, Kerfoot et al. (2003) use a traditional department store as the setting for their data collection, showing images of displays to participants and asking for the respondents' feelings, intentions and attitudes. In Kerfoot et al.'s (2003) study, the use of hanging as a display method was found to be important for influencing affective response and increasing willingness to purchase. However, it is impossible to know whether if this study were to be replicated in a different store type, using the same visual stimulus tested, that the results yielded would be similar. From previous studies it is known what visual merchandising stimuli have been identified as important for influencing and altering shopper

response. What must be considered though is that those shopper responses may have been affected by the type of the store participants were exposed to.

Because this research aims to test the effect of store type on visual merchandising, the stimuli used must be reflective of what would be found within the store type tested, in this case flagships. The experimental design proposed by this thesis means there is a limit to how many visual merchandising variables can realistically be tested. As the existing literature is unable to aid in identifying which two specific visual merchandising variables may be most important, a pre-study was conducted to identify them. A qualitative pre-study involving the collection of data about the visual merchandising techniques used in the two store types in this study, flagships and multi-brands, was carried out prior to development of the experiment.

Semi-structured qualitative interviews were chosen as the method for collecting data about visual merchandising stimuli used in both flagship and multi-brand settings, respectively. The decision to use semi-structured interviews was made to ensure set questions about store specific visual merchandising practices, techniques and stimuli were asked; but also to ensure that the questions follow a flexible structure that wouldn't restrict participants responses, and instead allow them to broadly identify important visual merchandising effects before narrowing down, and identifying the most important elements within each store setting. A semi-structured interview approach also allowed the researcher to talk through the intricacies of identified stimuli with each participant, to find out if they were stimuli specific to the store type (flagship or multi-brand) or just to stores they had experience with. The semi-structured interview questions can be found in Appendix 7.1.

The pre-study involved nine respondents with varying backgrounds and experience in visual merchandising roles with flagship and multi-brand fashion clothing retailers, with some respondents having experience in both store types. The roles of respondents ranged from store managers right up through visual merchandising national managers to national sales managers. Five respondents were currently employed by, and operate within, flagship fashion clothing brand environments. Three were currently with multi-brand retailers and one respondent had extensive experience and knowledge of both flagship and multi-brand fashion retail environments. Upon completing the ninth interview, it was evident that saturation had been reached, and those elements of visual merchandising more prevalent and more important in each of the two store settings had been identified by the respondents. The results of the interviews and the identified stimuli are presented in the next section.

2.11.1 Pre-Study Results

The interviews ranged from three to twenty minutes in length. The interview length was generally dictated by the individual respondent, their articulation of the visual merchandising techniques they used, their desire to talk in-depth about merchandising, and their understanding of the line of questioning. The interviews were relaxed and allowed participants to speak openly. Interviews were fully transcribed in order to confirm with participants that they were happy with what was said. Notes were also made during the interviews, highlighting the most important visual merchandising stimuli as they were being identified. Following the interviews, minimal coding was required, and cross-checking between the written transcripts and the interview notes confirmed the importance of stimuli identified by the respondents. From the interviews, two clear visual merchandising elements were identified as being the most important for flagship retailing. Firstly, for the flagship stores, respondents identified that the signage focused on reflecting the brand, “for us we always want to tie our signs and backdrops back into the brand” (Respondent Two). While for the multi-brand, the importance of signage was the relaying of information to the customer, pricing, deals and direction were described as the priority for signage in multi-brand stores. The use of signage or ‘Display Signage’ was adopted as the first visual merchandising variable for this research. For flagships, the pre-study results indicated brand display signage to be crucial for communicating with shoppers and encouraging them to engage and finally purchase the product. For the multi-brand store format, informative signage was identified to be more important than brand focused signage. Informative signage was conveyed by the expert respondents as comprising signage that communicated, in-store promotions, messages about new products, pricing and sale information. Signage as an element of visual merchandising practice is certainly not a new concept, and has previously featured in the academic literature (Lea-Greenwood, 2009; Barnes & Lea-Greenwood, 2010; Huddleston et al., 2015).

The second visual merchandising element identified from the interview data was a combination of smaller visual merchandising stimuli working together. The importance of mannequins, displaying and creating outfits (front dressing), decorating displays with accessories, and building the displays with props to create depth was continually discussed in the pre-study interviews. While these by themselves are very important visual stimuli (Harris et al., 2001; Davies & Ward, 2005; Park & Lennon, 2009), what was actually identified from the interviews was the importance of these factors working together in flagship stores, all in unison to communicate the brand image and enhance the levels of visual display for the shopper. The respondents continually identified these elements together, and when asked to identify just one of them as more important, two respondents

explained that if you take away one, the others become ineffective. For the flagship retailers it is important to incorporate all, or most of those elements to engage with customers, from illustrating that they can “dress in our brand from top to toe” (Respondent Seven) to “telling [customers] a story about our brand collection” (Respondent Eight). Some of these factors, such as the use of mannequins and outfit creation were also identified by the multi-brand merchandisers as having importance. The importance of these factors for the multi-brand format was described as often taking a backseat to displaying the clothes in a manner that was convenient to customers, clean and easy to navigate, less about a story, and more about function. Because of the importance of the combination of these elements together to drive a brand story, or the lack of them to create clean lines and easy displays for multi-brands, they are combined into a single stimulus for this research as ‘Retail Display Detail Level’ or Display Level.

For flagships, a higher level of display was identified, whereas a lower level of display was deemed to be found in multi-brands. The clear differentiation came in the total presentation; for flagships this meant a cohesive, congruent use of display level to enhance shopper response and drive the brands story. Some elements of display level might be picked and chosen on an as needed basis for multi-brands to show off some products, but the use and desired outcome is much different. For this research, it is important that shoppers notice if they are seeing only limited mannequins or a greater number, or if they are seeing a large number of accessories, or just one or two. This has meant that combining these elements together also allows for clearer manipulation in the experiment for display level, while still closely representing what the two store types generally opt for in terms of their visual merchandising. Chapter Three presents the experimental stimuli in more depth.

2.12 Research Hypotheses

2.12.1 Hypothesis One: Effect of Store Type, Signage Type and Display Level on Time Spent in Store

Time spent in store is used sparingly throughout the retailing literature as a measure of shopper response, but is useful to measure. Time spent in store has been measured in studies involving store lighting and behavioural response (Barlı, Aktan, Bilgili & Dane, 2012); in response to in-store music (Yalch & Spangenberg, 2000); store scents (Spangenberg et al., 1996); shopping satisfaction and crowding (Eroglu, Machleit & Barr, 2005). Time is an important measure because it can indicate how a shopper may enjoy an environment even if they do not make a purchase, how attractive the store environment is, or how interesting displays are (Yalch & Spangenberg, 2000). Because this research looks at both store type and visual displays, time spent in store is selected as a measure of shopper response.

H₁: Store Type, Signage Type and Display Level will have a significant effect on Time Spent in Store.

2.12.2 Hypothesis Two: Effect of Store Type, Signage Type and Display Level on Browsing Intention

The literature on browsing intention identifies that elements of visual merchandising can impact on shoppers intention to browse (Kerfoot et al., 2003; Davies & Ward, 2005). Increasing browsing is an important measure for influencing future purchases, increasing the likelihood of unplanned purchases taking place and developing word-of-mouth about products (Bloch & Richins, 1982; Kerfoot et al., 2003; Kim, 2011). The use of established visual merchandising techniques has the ability to ensure greater browsing intentions from shoppers for stores and their displays (Davies & Ward, 2005).

H₂: Store Type, Signage Type and Display Level will have a significant effect on Browsing Intention

12.2.3 Hypothesis Three: Effect of Store Type, Signage Type and Display Level on Purchase Intention

Within the retailing literature, particularly in visual merchandising research, purchase intentions are used as a measure of shopper approach response and as a store or stimulus success variable (Kerfoot et al., 2003; Wu et al., 2013; Park et al., 2015). Shoppers liking of visual displays doesn't explain all of purchase intention in clothing stores, but it does make it four times more likely that they will purchase (Kerfoot et al., 2003). It is predicted, based on the literature, that store type in combination with established visual merchandising elements of signage type and display level will have a significant effect on shopper purchase intention.

H₃: Store Type, Signage Type and Display Level will have a significant effect on Purchase Intention

12.2.4 Hypothesis Four: Effect of Store Type, Signage Type and Display Level on Emotional Response

Emotions in the retailing literature have been identified as a mediating effect between visual merchandising elements and purchase intention (Sherman et al., 1997; Oh, Fiorito, Cho & Hofacker, 2008; Law et al., 2012; Wu et al., 2013). The way displays are crafted, what they are showing shoppers, and what they tell through their visual story is very important. These factors of visual

displays are what generate positive and negative emotions; either the shopper identifies with a certain aspect of the display, perhaps it doesn't relate to them at all, or maybe it in some way offends them. These are ways in which a visual display or elements of visual merchandising can spur emotions, which in turn can affect both browsing and purchase intentions (Sherman et al., 1997; Law et al., 2012).

H₄: Store Type, Signage Type and Display Level will have a significant effect on Emotional Response

12.2.5 Hypothesis Five: Effect of Store Type, Signage Type and Display Level on Attitude toward Visual Merchandising Displays and Visual Merchandising Association

The literature on visual merchandising describes the importance of both signage and display level factors. Brand signage is a communication tool for the store, the brand and the products (Lea-Greenwood, 2009). Signage as an element of visual merchandising is crucial for relaying both written and visual information (Barnes & Lea-Greenwood, 2010). Within this research, visual aspects of signage have already been identified in the pre-study as a vital element in the flagship visual merchandising mix. The sub-elements that make up display level in this research, including mannequins and props, are both identified within the literature as important to general visual merchandising response (Levy & Weitz, 1996; Harris et al., 2001). The pre-study highlighted visual display level (including front dressing and accessories as well) and prominence of its use in flagship fashion retailing. To test if the two visual merchandising variables used were in fact prominent visual merchandising items, two hypotheses were proposed examining the predicted effect of store type, signage and display level on participant response to visual merchandising.

H_{5A}: Store Type, Signage Type and Display Level will have a significant effect on Attitude toward Visual Merchandising

H_{5B}: Store Type, Signage Type and Display Level will have a significant effect on Visual Merchandising Association

12.2.6 Hypothesis Six: Effect of Store Type, Signage Type and Display Level on Store Perception

Store perception or store image, focuses on how shoppers evaluate attributes of the stores formation (Angell, Megicks, Memery & Heffernan, 2014). The literature on store image has deep roots in the retailing literature, beginning with Martineau (1958), who identified four key attributes that make up store image, staff, advertising, architecture and layout. Visual merchandising and a

number of attributes related to the atmosphere and physicality of the store were suggested as key attributes reflecting store image by Lindquist (1975). Because store image is used as a measure (or response factor) of shopper attitudes toward retail stores in the literature, store image is chosen as a dependent measure in this study.

H₆: Store Type, Signage Type and Display Level will have a significant effect on Store Perception.

2.13 Chapter Summary

This chapter provided a theoretical background for the main areas of interest in this research. This chapter introduced the concept of visual merchandising, including its history in the literature and findings of the effectiveness of a number of visual stimuli. This chapter also addressed the previous literature in the areas of servicescapes and consumer goods, describing the continuum that exists in the market of high-end and luxury fashion goods. Store type literature in relation to the two store formats central to this research, flagship and multi-brand were discussed. Following this, the literature on branding and consumer intentions was explored. The literature review concluded with an overview of the literature on consumer emotions before a discussion of the literature gap was presented. The pre-study procedure and results were then discussed, before hypotheses were presented concluding the chapter. The experimental stimuli identified from the pre-study and the development of the experiment is discussed in the next chapter.

3. Methodology

3.1 Methodology Introduction

This chapter presents the full research methodology used to test the hypotheses that were presented at the end of Chapter Two. This chapter starts with an overview of the research design adopted in this thesis. A detailed discussion on the experimental design and the development of the experimental stimuli is also presented. The development of the main study questionnaire is presented in a section by section format, followed by a discussion of the experimental procedure, where the sample size and ethical considerations are elaborated on. Finally, the manipulation checks are discussed, as well as the results for the manipulation checks from the pre-test, along with amendments made to the final experiment.

3.2 Research Design

This research adopts a mixed method approach to answering the research objectives outlined in Chapter One, with an experimental design adopted to test the hypotheses presented at the end of the last chapter. As discussed in Chapter Two, research in the area of visual merchandising is yet to consider the way in which store type impacts upon consumer response to in-store displays and visual merchandising. To test visual merchandising stimuli in the store specific setting of the flagship environment, it would follow that it would be important to use test stimuli that are prevalent in flagship fashion clothing stores. However, due to the current literature on clothing and fashion visual merchandising failing to take into account or even acknowledge the store type that testing has taken place in, it is difficult to identify and adopt stimuli from previous research. Therefore, the best way to determine what visual merchandising stimuli are prevalent and important in flagship fashion stores was through the use of semi-structured interviews with visual merchandising practitioners in fashion clothing stores. The discussion and results of this pre-study are found in the previous chapter, prior to the presentation of the hypotheses (see Section 2.11). Understanding how visual merchandising stimuli is used differently, or focused on distinctly, between store types allows for testing visual merchandising in an experiment. This experiment aims to determine whether consumers respond uniquely to the stimuli in different store settings.

3.3 Experimental Design

A 2x2x2 between-subjects factorial design is adopted for this research. This is used to test what effect Store Type (Flagship and Multi-brand), Retail Display Levels (Low levels and High levels) and

Signage Message (Functional and Brand) has on shopper's purchase intentions. Store Type, Retail Display Level and Signage Message were manipulated as independent variables to produce eight experimental conditions. The discussion and formation of these two visual merchandising variables can be found in the pre-study in chapter two (see Section 2.11). Below are the eight experimental manipulations developed from a combination of each independent experimental condition (Tables 3.1 & 3.2).

Level of Display Detail	Signage Message	
	Functional	Brand
Low	<i>Manipulation One</i>	<i>Manipulation Two</i>
High	<i>Manipulation Three</i>	<i>Manipulation Four</i>

Table 3.1: Experimental Manipulations for the Flagship Store Type

Level of Display Detail	Signage Message	
	Functional	Brand
Low	<i>Manipulation Five</i>	<i>Manipulation Six</i>
High	<i>Manipulation Seven</i>	<i>Manipulation Eight</i>

Table 3.2: Experimental Manipulations for the Multi-brand Store Type

3.4 Stimuli Development

3.4.1 Selection of Products and a Retail Brand

Female fashion clothing displays were chosen as the focus for this study. Choosing appropriate products for this experiment was made particularly clear by previous studies in the area of fashion retail. Firstly, females are seen as more attentive and perceptive of the complete retail experience than men (Hefer & Cant, 2013). Secondly, females between the ages of 18 and 45 were selected as the sample based on the target demographics of the displays to be used, as advised by the retail company Billabong Group. Prior to the development of the experimental design, Billabong had agreed for their stores and product to be used in this experiment. A consultation with a Billabong

manager took place where some suggestions were made to the researcher. Similar demographic suggestions have also been used in previous retail display research (Kerfoot et al., 2003; Law, et al., 2012). The retail stores Billabong (flagship retailer) and Amazon Surf (multi-brand retailer) both stock the fashion clothing brand Billabong. Billabong was selected as the brand to be used in this study due to its availability, the target demographic awareness of the brand, and the fact that it is sold both in multi-brand and flagship environments. It was beneficial to select a brand that participants would know due to the focus of this study on fashion clothing retail displays; it was also fitting that the brand be identified by participants as being from the higher end of the consumer clothing goods spectrum.

3.4.2 Selection of Retail Stores

A number of retail brands and stores were considered, alongside the creation of a fictional brand. However, brand attributes were identified as being an important aspect of the study. Thus, the fashion clothing brand Billabong, whose retail offering includes a wide range of female fashion clothing, was selected to be used in the visual merchandising manipulation displays. Billabong is stocked both by manufacturer owned multi-brand retailers and external third party multi-brand retailers, as well as in house through flagship store offerings. Billabong was therefore a good fit for this research as a fashion clothing brand from the high-end of the fashion goods spectrum, that is well known, and distributes product through both multi-brand and flagship stores.

3.4.3 Considerations for Stimuli Development

This research uses images in a slideshow video format. There were several reasons for choosing an image slideshow over video, still images and mockshop (drawn-up) images. Firstly, using images on a slideshow allows for controlling the length of time that participants are exposed to each individual image within each manipulation. Secondly, a video of still images is closer to the immersion of being in the store in real life, which is harder to achieve through a series of static images on a page. While this could be done with a full video exploring the store environment and displays, a video would not allow for the alteration of small aspects involved with the displays such as signage, colour and branding to the same degree. This was necessary for the experiment, thus images in a video slideshow format were deemed most appropriate.

3.4.4 Developing the Retail Environment

While the environment within the stores was already very much set and dictated by the physical setting of the real life store, with the use of photographs there is room to alter and better facilitate

the environment participants are exposed to. The first consideration was ensuring that the shoppers see the front of the store, the retailer's name, and experience what it would be like to walk through the front door. As the Billabong brand and the two stores both stock male as well as female clothing, the second consideration was to narrow down the point of views to ensure exposure to ladies wear.

3.4.5 Manipulating Store Type

The flagship retail store or mono brand format, is referred to in the literature as stores directly operated by the manufacturer, and most often used by luxury or high-end fashion clothing retail brands (Nobbs et al., 2012; Caridi et al., 2013). In choosing to look at the flagship store type as a part of this study, it was vital to define the key aspects of what makes the flagship retail environment unique and ensure those attributes were present in the experiment. This was mostly already controlled for by the fact that I had been granted access to a manufacturer controlled store, which was almost exclusively mono brand already. However, the store held some other brands outside of the focus brand 'Billabong' owned by the manufacturer, which needed to be controlled for during the experiments. Another issue was that the store to be used in the experiment was only a temporary store, meaning it did not contain all of the traditional elements of a flagship clothing store. Moore et al. (2010) note that flagship stores are generally lavish or decadent in design, however this store was a bit more basic than its brother and sister stores throughout New Zealand and Australia. Moore et al. (2010) also describes the flagship store as being a focal point in showcasing the brand's position and core offering, something the nature of the temporary mono brand store did not necessarily offer as strongly as some of Billabong's other stores.

In order to ensure that the flagship store for the experiment more closely aligned with the typical or expected flagship offering from Billabong, some visual manipulations were carried out. Firstly, the brand signage on the front of the store was changed to reflect the branding used at the other stores, with some branding inside the store also altered (colour and fonts). Next, some of the manufacturers other brands were relocated to be less prominent, so as to not draw attention away from the focus brand. Lastly, the key displays to be used in the experiment (two in total), were altered to be more visually representative of the typical flagship display for Billabong. This meant thinning out of some of the racks to approximately three quarters full, re-ordering the displays with the correct ladies wear (in-season and correct brand) and moving colour combinations around slightly to make obvious the seasonal colours and patterns. Kozinets et al. (2002) identify the main function of the flagship or mono brand store to be brand building in nature, by only stocking the manufacturer's brand. Billabong is slightly different to many other fashion clothing manufacturers that opt to use the flagship format, in that as a manufacturer they control eight other brands aside

from their namesake brand (Billabong, 2016). While Billabong indeed stocks the manufacturer's brands, it is plural, so for this experiment it was restricted to just the Billabong label in order to reflect more closely the traditional flagship or mono brand offering, and avoid confusion for participants.

Preparing the multi-brand store to be used for this study was more straight forward in comparison. The Amazon chain of fashion clothing stores are also owned by Billabong, but are branded to stand independently and offer many external brands from a host of different international manufacturers. Lamarca et al. (2014) describe the multi-brand retailer as one that stocks a variety of brands, and are generally owned independent of a manufacturer. The focus of the multi-brand retailer is to meet the broader needs of a customer, rather than to promote a single brand. The Amazon stores in being selected as the multi-brand representative in this experiment mostly met the store type criteria; the only shortcoming being that Amazon is owned and operated by the manufacturer, Billabong. However, Billabong keeps the brand separate from the Amazon chain, and as such, its ownership is not well known. The Amazon store therefore sits ideally as a present multi-brand retailer, known for stocking the Billabong brand as well as stocking a large selection of third party fashion clothing brands. Manipulation was therefore unnecessary to the store to ensure it was seen by participants as a true multi-brand retailer of fashion clothing.

3.4.6 Determining Parameters and Manipulating Visual Display Detail Levels

In this study, Visual Display Detail Level (or Visual Display Level) is a variable made up of specific visual merchandising factors identified by industry experts in the pre-study (See Section 2.11). These individual factors all combine to create an increased level of 'visual display' in any given crafted section of a fashion clothing store. The individual elements that make up visual display level include mannequins, propping, front dressings and accessories. Visual display is chosen as a combined variable because of the perceived effect that these four individual factors have on shoppers when combined together. Manipulating the four elements to create a low visual display level or high Visual display level was fairly straightforward thanks to some of the variables having previous grounding in the academic literature. The use of mannequins as a way to enhance a display and showcase outfits for shoppers to see, without actually trying on, has been a hallmark of the fashion clothing retailer since the well before modern retailing of the 1980s and 90s (Levy & Weitz, 1996). For this study, manipulating mannequins was clear, there had to be the presence of mannequins or the lack of presence of mannequins.

While props or propping are probably most identified in the realms of acting and production, props can be used to great effect in retail settings (Harris et al., 2001). Hefer and Cant (2013) reflect this sentiment, identifying that shoppers do indeed pay attention to props, and that they should closely reflect the products on display. Manipulating propping in this study to reflect a high display level meant ensuring the presence of props that reflected the brand and product on display. Propping ties in tightly with the use of accessories, as there is certainly some overlap, for example the use of hats as a prop, which can also be an accessory for sale. This means that for reflecting display level, high levels required manipulations that showed a good number of visible props. On the other hand, the low display level had to have as few props as logistically possible in the manipulations. Accessories from the pre-study interviews were identified as complimentary products, such as belts, hats, product care and under tops. Some of these items could also be classed as being representative of propping. For this reason, accessory manipulation mirrors propping. High level of display involved a strong visible presence of accessories, while in contrast low level of display had as few visible accessories as possible.

Lastly, front dressings were identified by the experts in the study as an important element to draw the customer's eye and increase both browsing and purchase intentions. Front dressings were identified in the pre-study as the layering of clothes on the front of displays, with the intention to create outfits that enhance the creation of a look for the shopper. To ensure respondents noticed the layering and front dressings, high display levels were manipulated to contain front dressings that were visible and prominent. Low display levels on the other hand, involved removing any front dressings, to leave only basic item displays.

3.4.7 Determining Parameters and Manipulating Store Signage

Interviews with visual merchandisers and store managers in the pre-study identified the importance of brand related reflective signage in flagship stores. It is important that signage reflects the brand, as it is used as a way to communicate visually with consumers (Lea-Greenwood, 2009). For flagship fashion clothing stores this is pertinent, as one of the main purposes of the flagship is to communicate the brand identity and values (Moore et al., 2010). The pre-study also revealed that multi-brand retailers will frequently forgo the use of brand signage in favour of functional signage that communicates pricing, deals and important written information. Creating manipulations in this study then meant creating signage that either communicates the brand (Billabong) visually, or communicates functional information with signage dedicated to pricing and expressing what was available at the displays. This gave two key signage types to test for this study, the flagship prominent Brand Signage, and the multi-brand's Functional Signage. Both types of signage were

adapted from existing signage used by the two stores in the experiments, being altered to be more prominent and reflective of either the brand or the function.

Appendix 7.7 contains four key still images (store entry, first display, product close up and display two) that were included in the final slideshow, for each of the eight experimental manipulation groups.

3.5 Questionnaire Development

3.5.1 Independent Variables

3.5.1.1 Store Type

Measuring to see if participants notice the type of store they were viewing was crucial to ensure the study would be successful. As store type effect has not been researched widely, searching the literature to identify scales that measured store type perceptions produced limited results. This manipulation check was therefore devised by thinking about the key aspects that set apart the flagship and multi-brand retail formats, specifically in the area of fashion clothing. With the alterations made to the stores as outlined in Section 3.4.5, the flagship store had branding clearly on the front of the store, with the multi-brand Store being a well-known fashion clothing retailer stocking the Billabong brand. The multi-brand Store, Amazon also featured prominent branding. The key distinction between the store types being brand range, with only the manufacturers' or single brand in the flagships, whilst the multi-brands stock more than a single brand (Lamarca, et al., 2014). The three item, seven point Likert scale used in the experiment made participants identify the store type that they were just exposed to by recalling the number of brands stocked, as shown in Table 3.3.

<i>Factor</i>	<i>Coding</i>	<i>Likert Items (strongly disagree/strongly agree)</i>
Store Type	ST_1	The clothing store in the video appeared to stock only one brand
	ST_2	The clothing store in the video appeared to stock a large selection of brands*
	ST_3	Only a single brand is sold at this store

*=reverse coded items

Table 3.3: Likert Items for Store Type

3.5.1.2 Display Signage

One of the key visual merchandising stimuli identified via the pre-study was the importance of display signage. Barnes and Lea-Greenwood (2010) describe signage such as posters, graphics, swing tickets and graphic cards as point of purchase or POP signage. This is certainly reflective of the type of signage associated with brand or functional, that was identified by experts in the pre-study. Lea-Greenwood (2009) explains that signage is crucial for visual communication about the products, the store and the brand. It is perhaps no surprise that in a flagship setting where communicating the brand is so important for success, that experts believe the brand signage to be so responsible for increasing browsing and purchase intentions. The scale development was not taken from any literature due to the absence of studies in this area. Instead, the scale items to measure whether or not respondents would notice the signage type was based on the key differences between the two signage types (see Table 3.4 below).

<i>Factor</i>	<i>Coding</i>	<i>Likert Items (strongly disagree/strongly agree)</i>
Signage Type	DS_1	The signage contained images relating to the brand(s) on sale
	DS_2	The signage contained information about pricing*
	DS_3	The signage contained images that closely reflected the brand(s) on sale

*=reverse coded items

Table 3.4: Likert items for Signage Type

3.5.1.3 Visual Display level

The third independent variable measure, also used as a manipulation check, relates to the level of visual display (low or high). From the pre-study interview, experts identified that flagship stores use high levels of display detail to influence shoppers to browse and eventually purchase. The high display level involves the use of front dressings (or layering), increased distribution of accessories around the displays, coordinated props, and an increased, effective use of mannequins. The visual display variable, of the three independents has greater grounding in the retail literature. Mannequins and their effectiveness for instance, have been prevalent particularly in visual merchandising literature (Levy & Weitz, 1996; Law et al., 2012; Lindstrom et al., 2016). However the manipulation checks only needed to ascertain whether respondents are seeing the manipulation of the retail display level. As such, the scale items ask directly if respondents have seen the changes, which can be seen in Table 3.5.

Factor	Coding	Likert Items (strongly disagree/strongly agree)
Display Level	DL_1	The displays showed potential outfit pairings with the clothing on display
	DL_2	The displays had interesting items around the clothing that added detail to the presentation
	DL_3	The displays had accessories placed around them
	DL_4	The displays contained mannequins
Semantic-Differential Items		
Display Level	DL_5	Dressed-up/Plain*

*=reverse coded items

Table 3.5: Likert and Semantic-Differential items for Retail Display Level

3.5.2 Dependent Variables

3.5.2.1 Time Spent in Store

Shopper's time spent in store has been discussed historically in the retailing literature as a measurement often used to examine response to changes in atmospheric stimuli such as sound, lighting, smell and display (Smith & Curnow, 1966; Bellizzi & Hite, 1992; Spangenberg et al., 1996; Yalch & Spangenberg, 2000; Spangenberg, Sprott, Grohmann & Tracy, 2006). Donovan and Rossiter's (1982) scale of time spent in store is chosen as the measure in this study. Many retail studies around time spent in store have opted to take a qualitative approach, measuring real life time spent in store, or ascertaining it via interviews. However, for this experiment, Donovan and Rossiter's (1982) scale is simple, clear and is relevant to measuring time spent in store in relation to the manipulation of visual display cues, rather than audible or olfactory. The scale was adapted slightly, with the removal of one item pertaining to being talkative to strangers in the store, as this might confuse or distract the respondents away from the focus on the visual merchandising factors.

Factor	Coding	Likert Items (strongly disagree/strongly agree)
Time Spent In Store	TS_1	I would enjoy shopping from within this store
	TS_2	I would want to avoid looking around or exploring this environment*
	TS_3	I would avoid having to ever return to this store*
	TS_4	How much time do you think you would spend browsing the store?

*=reverse coded items

Table 3.6: Likert items for Time Spent in Store

3.5.2.2 Intentions

Intentions are often measured in a number of different ways, for different reasons, and in response to a multitude of different scenarios. This section is split into two distinct shopper intentions, intention to browse and intention to purchase. The scale items used in this study to measure browsing intention, are adapted from Huang (2003) and Davies and Ward (2005). Huang (2003) provides two items that are very relevant to measuring respondent's intentions to approach a store in response to the environment they have just been exposed to. Huang (2003) originally measured intention to browse the store with the two scale items, "How much would you enjoy exploring around?" and "Do you like this site?" Willingness to browse has previously been linked to the pleasant feelings and arousal a customer feels whilst exploring an environment (Liu & Arnett, 2000). Even if the respondent is only briefly exposed to the store, a number of setting images aim to maximise the feeling of exploration. The last three items for this adapted scale came from Davies and Ward (2005). The authors measured more specifically than at the store level, the concession or display level being noticed and browsed by shoppers. These three items developed by Davies and Ward (2005) were based off of previous findings, and tailored to focus specifically on consumer response to fashion concessions or displays. The three items ask, what is "the likelihood that you would notice the concession?", "go and look at the concession?" and "browse the concession?" A fourth item related directly to purchase was omitted, the adapted items can be found in Table 3.7.

Purchase intentions are widely measured as an outcome variable in the retailing literature. Purchase intention is used because the end goal of the majority of goods and service providers is to sell their product to consumers. For instance Huang (2012) uses purchase intentions to measure the effect of social and interactive features on user's online experience. Purchase intention is also apt for measuring shopper response due to the link between emotions felt whilst shopping and the intent of a shopper to purchase (Bian & Forsythe, 2012). For this study, an adapted scale from Dodds et al. (1991) has been used alongside a singular item from Wu et al. (2013). The first item is an important part of measuring purchase intentions in fashion, determining if the respondent would actually shop in this store (Wu et al., 2013). The final three items have been used widely, and determined to be robust for measuring buying intentions of mid to high-end goods (Dodds et al., 1991). The four item Likert scale can be found in Table 3.7.

Factor	Coding	Likert Items (strongly disagree/strongly agree)
Intention to Browse	IB_1	I would enjoy exploring around this store
	IB_2	I like this store and the displays that are within it
	IB_3	I would notice these display
	IB_4	I would go and take a closer look at these displays and the clothing items on them
	IB_5	I would enjoy browsing these displays
Intention to Purchase	IP_1	The likelihood that I would shop in this store is high
	IP_2	I would be likely to purchase a product from the displays shown
	IP_3	<i>Purchasing a product form the displays seen in the earlier video</i>
	IP_4	Purchasing a product form the store seen in the earlier video

Table 3.7: Likert Items for Browsing Intention and Purchase Intention

3.5.2.3 Emotions

The basis for measuring emotions in this study comes from Sherman et al. (1997). Emotions have been recognised as important in decision making, and often a reflection of a shopper's true reaction to an environment (Sherman et al., 1997). The number of items, brands, and the basic layout of the store can all contribute to how shoppers feel about the shop, and displays they are browsing and buying from (Spanjaard & Freeman, 2012). These feelings can range from frustration at not being able to locate something through to a feeling of stimulation at the engaging displays they are looking at. Table 3.8 below displays the scale created by Sherman et al. (1997), which is used for this study on the basis of its ability to capture positive or negative emotions respondents may be feeling toward the displays seen in the experiment.

Factor	Coding	Semantic-Differential Items
Emotional Response	ER_1	Happy/Unhappy*
	ER_2	Unsatisfied/Satisfied
	ER_3	Pleased/Annoyed*
	ER_4	Calm/Excited
	ER_5	Stimulated/Relaxed*

*=reverse coded items

Table 3.8: Semantic-Differential Items for Emotions

3.5.2.4 Visual Merchandising

Visual merchandising response in this study is measured via two distinct scales, attitude toward the visual merchandising seen and the association factors participants identify with the visual merchandising. The visual merchandising attitude scale comes from Park et al.'s (2015) research which looked at how visual merchandising affects shoppers attitude toward a brand. There are many different aspects that make up the visual merchandising of a store, from signs, mannequins, props and lighting through to how sales staff are dressed. Park et al.'s (2015) scale is suitable for this study because it takes into account the nature of visual merchandising display and seeks to measure if shoppers feel positively about these displays. The store environment, and in particular the visual aspects are known to have a significant impact on attitude (Yoo et al., 1998). The five item Likert scale from Park et al. (2015) is found in Table 3.9.

The visual merchandising association scale used in this study was originally used by Davies and Ward (2005) as a way to explore brand evaluations and recognition. An adapted version of this scale has been used as a measure of visual merchandising association in this experiment, with two items pertaining to warmth and modernism removed. The scale in this study also draws on two semantic-differential items from a scale used by Sherman et al. (1997), used to measure design association factors of visual displays. Davies and Ward's (2005) four items found in the scale are suitable for measuring a positive, high end, tidy association or negative, cheap, messy association with the displays. This is further supplemented by Sherman et al.'s (1997) two items, measuring merchandise spacing and layout organisation of the displays. The adapted six item semantic-differential scale can be found in Table 3.10.

Factor	Coding	Likert Items (strongly disagree/strongly agree)
Visual Merchandising Attitude	VMA_1	Colour combinations within the two displays I saw were nicely coordinated
	VMA_2	Signage around the displays nicely deliver information about the merchandise
	VMA_3	The manner in which the displays were presented in the store was interesting
	VMA_4	Up-to-date fashion was nicely presented through an effective use of visual aids at the displays
	VMA_5	The store nicely conveyed a new fashion image because of effective visual merchandising/display

*=reverse coded items

Table 3.9: Likert Items for Attitude toward Visual Merchandising

Factor	Coding	Semantic-Differential Items
Visual Merchandising Display Association	VMD_1	Expensive/Inexpensive*
	VMD_2	Spacious/Cluttered*
	VMD_3	Inviting/Inexpensive*
	VMD_4	Appealing/Unappealing*
	VMD_5	Crammed with Merchandise/Well-spaced with Merchandise
	VMD_6	Well Organised Layout/Unorganised Layout*

*=reverse coded items

Table 3.10: Semantic-Differential Items for Visual Merchandising Display Association Factor

3.5.2.5 Store Image

This dependent variable measuring the participant's perception of the overall store image is important to gauge if participants actually see the flagship store as more reflective of a mid to high-end fashion clothing store than the multi-brand. Store image has been measured for many different studies, and in many different ways, for different store types. Due to an increased interest in online shopping in the retail literature, e-store image has been more prevalent recently, with measures of store image focusing on usefulness, enjoyment, ease of use and navigation (Wolfenbarger & Gilly, 2003; van der Heijden & Verhagen, 2004; Verhagen & van Dolen, 2009; Chang & Tseng, 2013). However, these scale developments have a lot of basis in brick-and-mortar retailing literature, making them relevant to traditional retailing. Verhagen and van Dolen (2009) note that traditionally

retail store image research has used semantic-differential scales to measure low/high merchandise quality, cluttering/spaciousness and many other factors pertaining to visual cues, cleanliness, staff and excitement (McDougall & Fry, 1974; Golden, Albaum & Zimmer, 1987). These scales for store image developed back in the 1970's and 80's are still the basis for much of today's store image scales. This research, because of its focus on visual displays already incorporates many of these sub-scales as entire dependent variables, such as merchandise appeal, due to the focus of the research on visual merchandising and displays.

Store image in the luxury goods literature is more than fitting for this research due to the presence of high-end, or premium centric scales. It was crucial to question, and understand firstly if respondents actually perceive the store as being a fashion retailer of mid to high-end consumer clothing goods. Secondly, to measure the effects that maybe present between store image and the three independent variables being manipulated. Also it should be noted that modern brick-and-mortar retailing is seen to have evolved with the emergence of online shopping, as a space no longer just for displaying and selling products, but a crucial branding element, something that creates an important store image (Cho & Lee, 2017). This provides another justification for using scales that measure a superior and premium nature. The modern retail store is very much used as a means to draw customers in, engage with them and enhance their shopping experience (Elliot & Maier, 2014). The luxury store scales used to measure store perceptions in this study better reflect this changing nature of experience centric retailing, more so than many traditional store perception scales. Measuring store image in this study is done using Cho and Lee's (2017) perceived store luxury variable measures. Cho and Lee used a five item Likert measure, which has been adapted to a seven point scale and shown in the Table 3.11.

<i>Factor</i>	<i>Coding</i>	<i>Likert Items (strongly disagree/strongly agree).</i>
Store Image	SI_1	Premium
Perception	SI_2	Expensive
	SI_3	Fashionable
	SI_4	Exclusive
	SI_5	Superior

Table 3.11: Likert Items for Store Image Perception

3.5.3 Demographic Measures

Four demographic variable questions were included in order to control for possible impacts on participants responses owing to the variations in the demographics of the sample. One additional variable is used as a secondary screening measure to ensure respondents are all females. Females between the ages of 18 and 26 are generally described as the fashion-lover segment (Kerfoot et al., 2003). Therefore, age demographic measure reflects this by splitting age category up in 18 to 25, 26 to 35 and 36-45. The reason the last two are added into the demographic measure, and suitable for inclusion in this study, is based upon consultation with a Billabong manager who believed their target demographic extended upward to 45 years of age for females. The age brackets of 46 to 55 and 56 or older were also included, as an additional screening method. Income was included as a demographic for one main reason, to eliminate outliers that might come from those in very high income brackets, which Billabong noted could be less reflective of the target demographic of mid to high-end consumer fashion goods store, such as theirs. An income demographic question also allows for looking at results based on income, which could vary due to the nature of fashion clothing being a non-necessity or luxury item for many. Education was also included to account for any possible variations, such as interpretation or perception. Lastly, location was added. Location could be an important determinant for respondents exposure to the stores previously, as the store locations of the Billabong brand can be easily mapped across New Zealand.

3.5.4 Covariate Variables

3.5.4.1 Shopping Motivation and Enjoyment

The scales for motivation and enjoyment of shopping were taken from the 2003 *Hedonic Shopping Motivations* article by Arnold and Reynolds. The scale for shopping motivation was measured on a six item, seven-point Likert scale, as was shopping enjoyment. Both scales can be found in Table 3.12.

Factor	Coding	Likert Items (strongly disagree/strongly agree)
Shopping Motivation	SM_1	I go shopping to keep up with the new fashions
	SM_2	I go shopping to see what new products are available
	SM_3	When I'm in a down mood, I go shopping to make me feel better
	SM_4	To me, shopping is a way to relieve stress
	SM_5	I go shopping when I want to treat myself to something special
	SM_6	For the most part, I go shopping when there are sales*
Shopping Enjoyment	SE_1	To me, shopping is an adventure
	SE_2	Shopping is a thrill to me
	SE_3	I enjoy shopping for my friends and family
	SE_4	I enjoy shopping around to find the perfect gift for someone
	SE_5	I enjoy socialising with others when I shop
	SE_6	I enjoy hunting for bargains when I shop*

*=reverse coded items

Table 3.12: Likert Items for Shopping Motivation and Shopping Enjoyment

3.5.4.2 Involvement

A seven-point, six item semantic-differential scale, taken directly from Wakefield and Baker (1998) was used to measure respondent's involvement with shopping. For measuring fashion involvement, O'Cass and Choy's (2008) five item, seven-point Likert scale was chosen. The five item, seven-point Likert scale for fashion shopping involvement comes from a scale to measure fashion clothing purchase decision involvement, also from O'Cass and Choy (2008). These three scales can be found in Table 3.13.

Factor	Coding	Semantic-Differential Items
Shopping Involvement	SI_1	Unimportant/Important
	SI_2	Unexciting/Exciting
	SI_3	Unappealing/Appealing
	SI_4	Means Nothing to Me/Means a lot to Me
	SI_5	Doesn't Matter to ME/Matters to Me
	SI_6	Boring/Interesting
Likert Items (strongly disagree/strongly agree)		
Fashion Involvement	FI_1	Fashion clothing means a lot to me
	FI_2	Fashion clothing is significant to me
	FI_3	For me personally fashion clothing is important
	FI_4	I am interested in fashion clothing
	FI_5	I pay a lot of attention to fashion clothing
Fashion Shopping Involvement	SFI_1	Deciding which fashion clothing brand to buy is important to me
	SFI_2	I think a lot about which fashion clothing brand to buy
	SFI_3	Making purchase decisions for fashion clothing is significant to me
	SFI_4	I think a lot about my purchase decisions when it comes to fashion clothing
	SFI_5	The purchase decisions I make for fashion clothing are important to me

*=reverse coded items

Table 3.13: Semantic-Differential and Likert Items for Shopping and Fashion Involvement

3.5.4.3 Brand Awareness and Preferences

The two scales used for brand awareness and brand preference were both derived from Lehmann, Keller and Farley (2008). Both the brand awareness and preferences scales measure five items on a seven-point Likert scale (see Table 3.14).

Factor	Coding	Likert Items (strongly disagree/strongly agree)
Brand	BK_1	I am aware of the Billabong brand
Awareness	BK_2	I know a lot about the Billabong brand
	BK_3	I often encounter Billabong as a brand
	BK_4	There are a lot of ads and other information about Billabong
	BK_5	Most people are aware of Billabong
Brand	BP_1	The Billabong brand is relevant to me
Preference	BP_2	I hold Billabong in high regard
	BP_3	The Billabong brand has earned a strong reputation
	BP_4	I am strongly committed to the Billabong brand
	BP_5	I plan to buy Billabong products in the future

*=reverse coded items

Table 3.14: Likert Items for Brand Awareness and Preference

3.5.4.4 Brand Association

Brand association was measured using four scales reflecting unique elements of a fashion clothing brand. The first three scales come from Dew and Kwon (2010), being adapted to include the Billabong brand name, with one item being removed as it was almost identical to another item, and redundant for price measure. Brand quality and price were both measured with three item seven-point Likert scales; in fashion was measured with a four item scale adopted from Park et al. (2015) which examined the brands current status from unfashionable to fashionable. The last scale ‘high-end brand’ is one of Alimen and Guldem Cerit’s (2010) scales to measure brand associations. High-end brand association was measured on a five item, seven-point Likert scale. The scales for brand association can be found in Table 3.15.

Factor	Coding	Likert Items (strongly disagree/strongly agree)
Brand Quality	BQ_1	Billabong clothing is well made
	BQ_2	Billabong has reliable clothing
	BQ_3	Billabong clothing is durable
Brand Price	BP_1	Billabong clothing is durable
	BP_2	Billabong is affordable
	BP_3	Billabong is expensive
In Fashion	IF_1	Billabong is stylish
	IF_2	Billabong is fashionable
	IF_3	Billabong is a unique brand
	IF_4	Billabong has a variety of products
High-end Brand	HB_1	Makes a person feel good
	HB_2	Targets high-level income earners
	HB_3	Increases the respectability of its user
	HB_4	Are admired by my friends and relatives
	HB_5	Express my personality

*=reverse coded items

Table 3.15: Likert Items for Brand Association

3.6 Experimental Procedure

3.6.1 Recruitment of Respondents

Respondents were recruited exclusively via social media. Due to the nature of the experiment, looking at a contemporary brand such as Billabong and requiring female respondents aged between 18 and 45 years old, social media was seen to be an optimal outlet for recruitment. From the retailing literature and a discussion with a manager from Billabong, females between 18 and 45 were seen to be more fashion conscious and befitting of the brands target demographic. 18 years of age was set at the minimum for ethical and practical considerations, it being assumed that those under 18 were less likely to purchase their fashion clothing themselves. The demographic screening questions are described in Section 3.10.1.

In 2016, Facebook demographics showed that in North America, 88% of people aged between 18 and 29 used Facebook, and in addition 83% of all adult females were members (Greenwood, Perrin & Duggan, 2016). North America as a developed area of the world, with widespread access to the internet is not dissimilar from New Zealand in that regard. It is reasonable therefore to assume Facebook demographics to be somewhat similar. For this reason, and for demographic targets, distribution of the experiment was done through Facebook. Facebook also offers the added benefit

of being able to allow reach to those in the target population that are traditionally hard to engage with face to face (Baltar & Brunet, 2012).

For the main study, it was important that the questionnaire be completed by a non-student exclusive sample, so as to not skew results in terms of income, age and price sensitivity. A reflective sample was therefore sought out through Facebook. This involved carefully recruiting people who represented different sections of the Billabong brand's target demographic, to share and distribute the questionnaire to their friends using a snowball approach. In total, the questionnaire was distributed by 22 people, and all but one was based in New Zealand, with 14 distributors in the age range of 18 to 25. All but three of the distributors were female, and all had at least 300 friends on Facebook. This gave a fairly even spread of representation for distribution. The social media post used for recruitment for the main study can be found in Appendix 7.6.

An incentive was also offered to respondents in the form of a draw for five separate \$75 NZD vouchers to local malls for the main study. A draw for five \$50 NZD vouchers was also offered for the pre-test. The draws were done at the completion of all responses, at each respective stage. Recruitment took place over a period of six days for the main study. During that time a total of 308 unique responses were recorded.

3.6.2 Ethical Considerations

The final experiment met the ethical standards set out by the University of Canterbury Human Ethics Committee. Reviews of my two applications were completed by the committee, one for the pre-study interviews and a second for the experiment. Both were approved by the University of Canterbury Human Ethics Committee and can be found in Appendix 7.2.

To comply with ethical practices, detailed information sheets were provided before pre-study interviews with industry experts (see appendix 7.3.1), and before respondents commenced the questionnaire in both the pre-test and main study (see Appendix 7.4.1). The information sheet for the pre-study did not describe full detail about the research, but those details were disclosed at the end, where participants could still withdraw. The experiment gave as much detail as possible in the information sheet without priming the respondents for the questions they were about to answer. Both information sheets explained the rights of withdrawal, anonymity and the storage of their responses. A consent form was also filled out by each industry expert involved in the pre-study (see appendix 7.3.2). As discussed in Section 3.10.1, all respondents to the experiment had to give their consent before they could commence the questionnaire.

For the pre-test and main study, participants were asked to leave their e-mail addresses if they wished to be entered into the prize draws. Although this information was attached to the respondent's data, respondents were assured that the e-mail address was to be used solely for the purposes of the prize draw.

3.7 Online Experiment

This study was carried out via an online experiment using the survey platform Qualtrics. An online experiment was one of the only feasible and appropriate ways of carrying out this research, due to the need for participants to watch a video. Other methods were considered, such as face-to-face questionnaire distribution where participants watch the videos on a mobile tablet, however this would have been time consuming, likely resulting in a less diverse sample and returned fewer respondents.

The experimental procedure is presented below with more detail available in Appendix 7.4. The experiment was divided into five sections, with each question being presented on a separate page for ease of use and simplicity for the participant.

3.7.1 Section One – Information and Consent (Appendices 7.4.1 and 7.4.2)

The first section included the information sheet discussed in the ethics section 3.6.2. Participants were asked to carefully read the information sheet before giving their consent at the bottom of the information page. Respondents who had indicated their consent were then asked on the next page a screening question, confirming that they were a female between the ages of 18 and 45; this then took them to the stimuli exposure. Participants who indicated no to either the consent section or the screening check were directed to the end of the survey immediately and thanked for their time.

3.7.2 Section Two – Stimuli Exposure (Appendices 7.4.3 and 7.4.4)

In the second section, respondents were told they were about to see a retail environment, and that they should try and imagine themselves in the store shown. They were also told to focus and pay close attention to the displays, as if they were standing in front of them. Participants were then randomly allocated to one of the eight manipulation groups, where on the next page they saw the corresponding experimental manipulations in a video.

3.7.3 Section Three – Independent and Dependent Measures (Appendix 7.4.5)

The third section began with the three manipulation checks. Next, participants are asked to answer questions about the dependent measures, by thinking about the displays they had just seen and the store that these displays were found in; these measures being time spent in store, intention to browse, intention to purchase, emotional response, participant attitude toward the visual merchandising, the association factors with the visual merchandising, and lastly how respondents perceived the store that they were shown.

3.7.4 Section Four – Covariates and Brand Measures (Appendix 7.4.6)

This fourth section was used to measure respondent's level of shopping involvement, how they like to shop and what motivates them to shop. This section includes three main parts, shopping and fashion involvement, shopping motivation and enjoyment, brand knowledge and brand association.

3.7.5 Section Five – Demographics and Finish (Appendix 7.4.7)

Section Five started by letting participants know they have reached the end, and lastly to just answer a few questions about themselves to finish. The five demographic questions included a gender and age question acting as another screening section. The respondents were then asked if they would like to leave their email in order to go into the draw for one of the incentive vouchers. The questionnaire then ended and respondents were thanked again for their time and effort in completing the research questionnaire.

3.8 Pre-testing Procedure

A pre-test was carried out prior to the launch of the main study. The pre-test was performed in order to test the effectiveness of the manipulation checks being used in the study, as well as to check the reliability of the scales used in the manipulation checks. The pre-test also served as an opportunity to make sure that the questionnaire made sense to people and that the manipulations would display correctly for everyone. A single pre-test was undertaken and showed that the manipulation checks were working as intended, although some issues were present as discussed in this section.

3.8.1 Sample

Respondents for the pre-test were recruited through two channels. The initial recruitment occurred via an e-mail to one summer school undergraduate marketing class at the University of Canterbury

(see Appendix 7.5.1). This was available to 30 female students, with a response rate of 36% (11 students). Due to the limited response, a second recruitment method was adopted to fulfil the pre-test sample. A University of Canterbury page, 'The UCSA Noticeboard' on Facebook was selected for the second distribution, due to the likely speed of response rate and ability to not encroach on the main study recruitment on Facebook, thus avoiding overlaps in exposure. A post with the survey link was live on the page for four hours (see Appendix 7.5.2). This resulted in 190 people seeing it, and a response of 72 participants. 23 participants had to be removed because they failed to complete and submit the questionnaire, leaving a sample of 49 that were acceptable for pre-test analyses.

3.8.2 Results

3.8.2.1 Scale Reliability – Manipulation Checks

Cronbach's alpha was used to test the reliability of the manipulation check variables. It was important for this experiment to ensure that participants were indeed seeing the manipulations they were exposed to in their respective group. Below is a Table (3.16) of the manipulation scale checks reliability.

Scale	Cronbach's Alpha	Number of Items
Store Type	.916	3
Signage Type	.442	3
Display Level	.569	4

Table 3.16: Cronbach's Alpha Reliability Check

The store type manipulation check showed very strong reliability. While the four item, seven point Likert scale questions making up the Display Level check returned reliability in an area approaching acceptability (.06). Display Level included the four Likert scale items but not the one semantic-differential scale item. The Signage Type manipulation checks produced a weak level of reliability. The only change made following the pre-test was in the pre-stimuli exposure information, which expressed that respondents should also pay attention to signage as well as the displays and store they were seeing. This was done with the belief that the main study may provide different results, given a more diverse sample and a greater number of respondents.

3.8.2.1 T-tests - Manipulation Checks

It was important before the launch of the main study to ensure that the manipulations used were effective. The total scale means for the three manipulation checks were used to conduct independent sample t-tests. Store Type, Signage Type and Display Level manipulation checks were

tested to determine whether there were significant differences between the two types and levels in each scale at the 0.05 level. The results of the independent sample t-tests can be seen in Tables 3.17, 3.18 and 3.19.

	<i>Sample Size</i>	<i>Mean</i>	<i>Standard Deviation</i>	
Multi-brand	31	3.37	1.51	
Flagship	29	4.59	1.56	
	<i>Levene's</i>	<i>t</i>	<i>Mean Difference</i>	<i>Significance</i>
Store Type	.82	-3.08	-1.22	.00

Table 3.17: T-test Results for Store Type

	<i>Sample Size</i>	<i>Mean</i>	<i>Standard Deviation</i>	
Functional	34	3.39	1.04	
Brand	26	5.00	.82	
	<i>Levene's</i>	<i>t</i>	<i>Mean Difference</i>	<i>Significance</i>
Signage Type	.33	-6.50	-1.61	.00

Table 3.18: T-test Results for Signage Type

	<i>Sample Size</i>	<i>Mean</i>	<i>Standard Deviation</i>	
Low (Display)	30	4.13	.99	
High (Display)	30	5.21	.83	
	<i>Levene's</i>	<i>t</i>	<i>Mean Difference</i>	<i>Significance</i>
Display Level	1.69	-4.55	-1.08	.00

Table 3.19: T-test Results for Display Level

The three t-tests showed significant differences between each manipulation check scale mean. Although the sample numbers were not even for two of the three scales, the results were all as expected, even with Display Level returning a mean for Low above the neutral mark of 4.00.

3.9 Chapter Summary

This chapter aimed to provide a recap of the pre-study followed by an overview of the quantitative research methodology used to test the hypotheses outlined and discussed at the end of Chapter Two. This chapter first described the research and experimental design undertaken. This was

followed by a discussion of the stimuli development. The structure of the questionnaire and how it was developed was then explained. The experimental procedure was then outlined, explaining recruitment, ethical considerations and the structure of the questionnaire. Lastly, the pre-testing procedure, results, and amendments made as a result of the pre-test were explained. The pre-test confirmed the appropriateness and effectiveness of the manipulation checks for Store Type, Visual Display Level and Signage Type. The pre-test also confirmed that the experimental stimuli were being seen as intended. The next chapter provides an overview of the results and analyses of the main study.

4. Results

4.1 Results Introduction

This chapter aims to present an overview of the statistical analyses that were carried out to test the hypotheses that were presented and described in Chapter Two. The chapter begins with an overview of the sample, including its size and composition. The next section looks at the scales used in this study, examining their dimensionality and reliability. Following this the three manipulation measures are examined, which check the effectiveness of the experimental manipulations for Store Type, Signage Type and Display level. Next, the effects of the independent variables on the dependent variables are tested using ANCOVA, with the analyses presented.

4.2 Sample Size & Composition

4.2.1 Sample Size

As mentioned in the previous chapter, the collection of responses for this study occurred over a period of six days from January 20th to the 26th 2017. Over this time 306 responses were collected. 66 responses were immediately removed due to being incomplete. Of the 66 removed, two respondents had indicated that they did not meet the screening check of either being female, or between the ages of 18 and 45. Four did not answer the screening question after reading the information sheet, while 49 respondents did not make it past the stimuli exposure. The remaining 11 participants failed to complete the survey somewhere between the manipulation check questions and the final demographics page. A further 12 participants responses were then deleted before analyses begun. Of these 12, two had indicated at the final demographic question that they were not in the correct age brackets, while another three had selected that they were in fact male. The remaining seven respondents were removed at random from conditions that had more than 28 respondents. This left an equal number of 28 participant responses within each manipulation condition, for a final sample size of 224.

4.2.2 Sample Composition

Table 4.1 presents the socio-demographic breakdown of the respondents for this study. As the results show, 79.5% of respondents came from the 18 to 25 age group. This is not unexpected, as those exposed to this study from this age bracket probably spend more time on social media, and moreover, as Kerfoot et al. (2003) identified, females from the 18 to 26 age bracket are a more fashion conscious segment of the market. Therefore, a skewed sample toward the fashion conscious

age group is not prohibitive for drawing meaningful inferences from the analyses. The sample appeared to be well educated, with over 97% of participants having completed high school, and 45% with a university degree of some kind. 72% of the sample earned below \$50,000 New Zealand Dollars (NZD) per year, with just below 15% identifying as earning between \$50,000 and \$75,000 NZD. The majority of the respondents reside in the Christchurch area (almost 82%). 16% of the sample came from elsewhere in New Zealand, while only 2% reside outside of the country.

<i>Demographic Variable</i>	<i>Category</i>	<i>Percentage</i>
Age	18 to 25	79.5%
	26 to 35	14.7%
	36 to 45	5.8%
Education	Did not complete High School	2.7%
	Completed High School	36.2%
	Polytechnic Diploma	10.7%
	University Diploma	2.7%
	Polytechnic Degree	2.7%
	University Undergraduate Degree	33.9%
	University Graduate Degree	11.2%
Income		
	\$0 - \$25,000	46.9%
	\$25,001 - \$50,000	25.0%
	\$50,001 - \$75,000	14.7%
	\$75,001 - \$100,000	1.8%
	\$100,001 - \$125,000	1.8%
	\$125,001 - \$150,000	0.4%
	\$150,001+	0.4%
	Prefer not to say	8.9%
Location		
	Auckland	6.7%
	Wellington	3.6%
	Christchurch	81.3%
	Australia	1.3%
	Other (within New Zealand)	6.3%
	Other (outside of New Zealand)	0.9%

Table 4.1: Demographic Sample Composition

4.2.2.1 Brand Awareness, Preference and Association

The respondent's awareness of Billabong as well as their preferences and the manner to which they associate (either positively or negatively) with Billabong as a fashion clothing brand were all measured as additional descriptive demographics. It was important to check and see if the brand was known, and if participants perceived Billabong as a strong fashion clothing brand. The descriptive statistics for Brand Awareness, Preference and Association illustrate how the sample in this study perceived the Billabong brand. The results show that Billabong was seen as a quality brand by the sample with a mean score in Quality of 5.15. Billabong was also identified as being In-Fashion (mean = 4.97), and as an expensive, or premium price brand, rather than a value brand (Brand Price mean = 4.60). However, the sample perceived Billabong to be overall neutral on the High-end Brand Association scale, with a mean of 3.88. It seemed that, in general, the sample were aware of the Billabong brand to a reasonable extent (Awareness mean = 4.57), but seemed to have neither a negative nor positive Brand Preference for Billabong (mean = 4.00).

4.3 Scale Structure and Reliability

The structure and reliability of the scales used in this main study were tested using Principle Component Analysis and Cronbach's alpha procedure (Cronbach, 1951). Descriptive statistics are also presented at the end of this section, where the tests of skewness and kurtosis are displayed. Lastly, a description of the samples response to the brand used is given.

4.3.1 Scale Structure

Principle Component Analysis with Varimax rotation was used to test the dimensionality of the scales used in the experiment. Items with a communality scores less than .5 were deleted. Additionally, coefficients less than .3 were suppressed and items loading onto two or more factors, with a loading score of .5 or more were considered to be cross-loading.

4.3.1.1 Store Type

Principle Component Analysis showed that the three items in the scale for Store Type measure had high communality scores (>.7) and loaded onto only one factor. The three item scale accounted for 77% of the variance.

4.3.1.2 Display Signage

Principal Component Analysis for the three item scale for Display Signage showed that one item had a very low communality score and item DS_2 was subsequently deleted. This left two items that loaded onto a single factor with high communality ($>.7$), accounting for 76% of the variance.

4.3.1.3 Visual Display Level

The scale for the final independent variable contained four items, one of which showed low communality. The item, DL_4 was removed, and the analysis re-run. The final three item scale loaded onto a single factor, with high communality ($>.6$), with the factor accounting for 66% of the total variance.

4.3.1.4 Time Spent in Store

Principle Component Analysis showed that the item TS_4 had low a communality score, and once removed the scale for Time Spent in Store was left with three items. The remaining three items loaded on to one factor, showing high communality ($>.7$). The scale accounted for a total of 76% of the variance.

4.3.1.5 Intentions

Intentions were split into two distinct scales, Intention to Browse and Intention to Purchase. Intention to browse was measured on a five item scale with the items all measuring high communality ($>.6$). The scale items loaded onto a single factor and accounted for 76% of the total variance.

The four items on the scale for Intention to Purchase showed high communality scores also ($>.7$), with the scale accounting for 79% of the variance, loading onto a single factor.

4.3.1.6 Emotions

This five item scale had two items which returned low communality scores. The two items removed were ER_2 and ER_4, and once removed the analysis was re-run. The final three item scale loaded on to one factor, with communality scores above .5 and accounting for 67% of the variance.

4.3.1.7 Visual Merchandising

Visual Merchandising response was measured on two distinct scales, Attitude toward Visual Merchandising and Visual Merchandising Association. The five items on the scale for Attitude toward Visual Merchandising returned low communality scores for two items which were removed (VMA_1

& VMA_2). The remaining scale items were then re-tested and found to be loading onto a single factor. The communalities for the three items were high ($>.6$) and the factor accounted for 75% of the total variance.

The six items on the scale for Association had high communality scores, but the primary factor accounted for low variance, with one item loading significantly onto a second factor and two other items also loading onto the second factor ($<.4$), as well as the primary factor. One item was removed (VMD_1) and the Principle Component Analysis re-run. The final scale contained five items, with communality scores greater than .5, loading onto a single factor which accounted for 70% of the total variance.

4.3.1.8 Store Image

This five item scale contained two items with low communalities, which were deleted (SI_2 & SI_3). The remaining three items loaded onto a single factor, with high communality ($>.6$), accounting for 71% of the total variance.

4.3.1.9 Shopping Motivation and Enjoyment

Two distinct scales are present here, with Shopping Motivation and Shopping Enjoyment. The six item scale for Motivation returned a low communality score for the item SM_6, which was removed. The analysis was then re-run and revealed that the remaining five items loaded onto a single factor, returning high communality ($>.6$) values and accounting for 72% of the variance.

The six item scale for Shopping Enjoyment loaded onto multiple factors, with very low communality scores. Many of the items measured as single item factors, or had very low communality with other items. Four items were therefore deleted, leaving only a two item scale (SE_1 & SE_2). While this scale loaded onto a single factor, and accounted for 84% of the variance and had communalities above .8, the scale returned a KMO of just .5.

4.3.1.10 Involvement

Involvement was split into three key measurements, Fashion Involvement, Shopping Involvement and Fashion Purchase Involvement, with one distinct scale measuring each. The five items present in the scale for Fashion Involvement displayed high communalities ($>.8$) loading onto only one factor, and accounted for 87% of the total variance.

The six items in the scale for Shopping Involvement returned high communalities ($>.6$), and loaded onto a single factor. The factor accounted for 72% of the total variance.

The Principle Component Analysis for the five item scale measuring Fashion Purchase Involvement revealed all five items to have high communality scores ($>.6$). The analysis also showed that the items loaded onto a single factor, with the factor accounting for 70% of the variance.

4.3.1.11 Brand Awareness and Preferences

Principle Component Analysis on the five item scale for Brand Awareness showed two items to have low communality scores (BK_1 & BK_5). Both items were removed. The remaining three items loaded onto a single factor, returning high communality scores ($>.6$). The single factor accounted for 67% of the variance.

Brand Preference measured on a five item scale returned communalities for its items above .5. The scale also loaded onto one factor, accounting for 73% of the total variance.

4.3.1.12 Brand Association

Brand Association was measured using four separate subscales. Principle Component Analysis on the three items in the scale for Quality Association returned high communality scores ($>.9$). For Quality Association, the scale also loaded onto a single factor, accounting for 91% of the total variance.

Brand Price Association was measured on a three item scale, with high communality scores ($>.6$). The scale loaded onto a single factor, which accounted for 80% of the total variance.

The third subscale for association, In Fashion, was measured on a four item scale. Principle Component Analysis revealed that the items IF_3 and IF_4 had low communality scores, and were removed. The remaining two items had communality values greater than .9, and loaded onto a single factor which accounted for 95% of the variance.

Finally, the subscale High-end Brands the last measure of Brand Association. Principle Component Analysis revealed the items HB_1 and HB_2 shared low communality scores, and were removed from the scale. The remaining three items had high communality scores ($>.6$) and loaded onto a single factor. The factor accounted for 70% of the total variance.

4.3.2 Scale Reliability

Once Principle Component Analysis was complete, the scales were then tested for internal consistency (reliability) using Cronbach's alpha procedure. Table 4.2 shows the Cronbach's alpha output for each scale. No items were removed during the reliability analysis, as it would not have returned a higher alpha value for any of the scales included. All scales were found to have

acceptable reliability levels ($\alpha > .7$), with only Signage Type on the border of this (.69). Two of the study's main dependent variables, Browsing and Purchase Intention returned high scale reliability scores ($> .9$).

<i>Scale</i>	<i>Cronbach's Alpha</i>
Store Type	.85
Signage Type	.69
Display Level	.72
Time Spent in Store	.84
<i>Intentions</i>	
Browsing Intention	.92
Purchase Intention	.91
Emotions	.73
<i>Visual Merchandising</i>	
Visual Merchandising Attitude	.83
Visual Merchandising Association	.85
Store Perception	.76
<i>Shopping Motivation & Enjoyment</i>	
Shopping Motivation	.84
<i>Involvement</i>	
Shopping Involvement	.92
Fashion Involvement	.96
Fashion Shopping Involvement	.89
<i>Brand Awareness and Preference</i>	
Brand Awareness	.75
Brand Preference	.91
<i>Brand Association</i>	
Brand Quality	.95
Brand Price	.87
In Fashion	.95
High-end Brand	.79

Table 4.2: Cronbach Alpha Reliability Coefficients for Total Scale Variables

4.3.3 Descriptive Statistics

Descriptive statistics were calculated for each scale in the study and are presented in Table 4.3. Presented within the table are each scale's mean, as well as their skewness and kurtosis. Table 4.3 shows that the manipulation checks and dependent variables were all approximately normally

distributed, with the exception of Store Perception. Store Perception showed a slightly positive kurtosis. The covariate of Shopping Enjoyment appeared to be not normally distributed with a skewness of -1.10 and a kurtosis of 1.23. Shopping Involvement had a high kurtosis. Half of the Brand Association subscales fitted normal distribution approximation (Brand Price and High-end Brand), with Quality and In Fashion having positive kurtosis.

Moving forward to the ANCOVA analyses of effects, it was decided that for the covariates, only Shopping Motivation, Shopping Involvement and Fashion Involvement would be used. Enjoyment was removed due to its outlying skewness, positive kurtosis and factor loading issues, while Fashion Shopping Involvement was omitted due to the overlap with Fashion and Shopping Involvement measuring similar things. All the brand scales were also omitted, with Quality returning a very high kurtosis (2.25). Additionally, while the brand scales tell a story about the sample, the effect is largely descriptive in nature. The description of the Brand results can be found in the next section (4.3.4).

<i>Scale</i>	<i>Mean</i>	<i>Std Dev</i>	<i>Skewness</i>	<i>Kurtosis</i>
Store Type	3.71	1.45	.46	-.60
Signage Type	4.30	1.52	-.32	-.96
Display Level	4.71	1.32	-.58	-.02
Time Spent in Store	5.06	1.20	-.85	-.18
<i>Intentions</i>				
Browsing Intention	4.62	1.27	-.50	-.54
Purchase Intention	4.12	1.42	-.24	-1.00
Emotions	4.47	1.00	.22	.05
<i>Visual Merchandising</i>				
Visual Merchandising Attitude	4.53	1.19	-.29	-.44
Visual Merchandising Association	4.44	1.22	-.22	-.58
Store Perception	4.25	1.06	-.39	.18
<i>Shopping Motivation</i>				
Shopping Motivation	5.40	1.53	-.62	-.02
Shopping Enjoyment	5.79	1.43	-1.10	1.23
<i>Involvement</i>				
Shopping Involvement	5.31	1.08	-.76	1.31
Fashion Involvement	4.90	1.41	-.64	.00
Fashion Shopping Involvement	4.53	1.35	-.47	-.05
<i>Brand Awareness and Preference</i>				
Brand Awareness	4.57	1.21	-.41	-.03
Brand Preference	4.00	1.28	-.16	-.44
<i>Brand Association</i>				
Brand Quality	5.15	1.07	-.99	2.25
Brand Price	4.60	1.23	-.25	-.54
In Fashion	4.97	1.10	-.69	.65
High-end Brand	3.88	1.15	-.28	-.49

Table 4.3: Descriptive Statistics for Total Scale Variables

4.4 Manipulation Checks

As identified in Chapter Three, the manipulation checks used were the measures for Store Type, Signage Type and Display Level. Comparisons of mean scores and standard deviations between the pre-test and main study are presented in Table 4.4, Table 4.5 and Table 4.6. Also included in these tables are the Cronbach's alpha scores for each scale.

The mean score and reliability score increased for the manipulation checks Signage Type and Display Level from the pre-test to the main study. However, the mean score and reliability score decreased between pre-testing and the main study for the manipulation check Store Type.

		Pre-Test		Main Study	
<i>Scale Item</i>		<i>Mean</i>	<i>Std Dev</i>	<i>Mean</i>	<i>Std Dev</i>
<i>Store Type</i>					
ST_1	The clothing store in the video appeared to stock only one brand	4.12	1.76	3.86	1.68
ST_2	The clothing store in the video appeared to stock a large selection of brands	4.18	1.67	3.97	1.54
ST_3	Only a single brand is sold at this store	3.57	1.88	3.29	1.73
Total Scale		3.96	1.64	3.71	1.45
Cronbach's Alpha		.92		.85	

Table 4.4: Store Type Factor Mean Scores

		Pre-Test		Main Study	
<i>Scale Item</i>		<i>Mean</i>	<i>Std Dev</i>	<i>Mean</i>	<i>Std Dev</i>
<i>Signage Type</i>					
DS_1	The signage contained images relating to the brand(s) on sale	4.28	1.80	4.48	1.78
DS_2	The signage contained information about pricing*	3.68	2.00		
DS_3	The signage contained images that closely reflected the brand(s) on sale	4.30	1.59	4.12	1.69
Total Scale		4.09	1.24	4.30	1.52
Cronbach's Alpha		.44		.69	

Table 4.5: Signage Type Factor Mean Scores

		Pre-Test		Main Study	
<i>Scale Item</i>		<i>Mean</i>	<i>Std Dev</i>	<i>Mean</i>	<i>Std Dev</i>
<i>Display Level</i>					
DL_1	The displays showed potential outfit pairings with the clothing on display	5.57	1.30	5.25	1.61
DL_2	The displays had interesting items around the clothing that added detail to the presentation	4.60	1.49	4.61	1.68
DL_3	The displays had accessories placed around them	4.63	1.56	4.27	1.66
DL_4	The displays contained mannequins*	3.88	1.98		
Total Scale		4.67	1.06	4.71	1.32
Cronbach's Alpha		.57		.72	

Table 4.6: Display Level Factor Mean Scores

To examine the effectiveness of the experimental manipulations, three separate independent sample t-tests were undertaken. Using the total scale means for each manipulation check, the t-tests were used to check whether there were significant ($p < .05$) differences between each of the experimental condition levels present. The results of these three independent sample t-tests can be found in Table 4.7 and Table 4.8.

For the Store Type manipulations, the independent sample t-test revealed that there was a significant difference ($p < .05$) between the Multi-brand (mean = 3.08) and Flagship (mean = 4.34) condition means. The total mean difference for Store Type was 1.26, a statistically significant difference ($p = .00$).

A significant difference ($p < .05$) was discovered in means between the Signage Type conditions Functional (mean = 3.37) and Brand (mean = 4.99) from the independent sample t-test. The total mean difference was 1.63 with a significance score of $p = .00$.

Finally, for the Display Level manipulations the independent sample t-test revealed a significant difference ($p < .05$) between the conditions Low (mean = 4.17) and High (mean = 5.25), with a mean difference of 1.01, and significance value of $p = .00$.

<i>Manipulation</i>	<i>Levene's</i>	<i>t</i>	<i>Mean Difference</i>	<i>Significance</i>
<i>Store Type</i>				
Multi-brand	.00	-7.22	-1.26	.00
Flagship				
<i>Signage Type</i>				
Functional	.10	-11.87	-1.63	.00
Brand				
<i>Display Level</i>				
Low	.00	-6.66	-1.01	.00
High				

Table 4.7: Independent T-test for Equality of Means - Main Study

<i>Manipulation</i>	<i>Scale Factor</i>	<i>Pre-Test</i>		<i>Main Study</i>	
		Mean	Std Dev	Mean	Std Dev
<i>Store Type</i>					
Store Type Total	Multi-brand	3.37	1.51	3.08	1.09
	Flagship	4.59	1.56	4.34	1.49
<i>Signage Type</i>					
Signage Type Total	Functional	3.39	1.04	3.37	1.08
	Brand	5.00	.82	4.99	0.96
<i>Display Level</i>					
Display Level Total	Low (Display)	4.13	.99	4.17	1.35
	High (Display)	5.21	.83	5.25	1.06

Table 4.8: Means and Mean Plots for Different Manipulation Levels

4.5 Interaction Effects between Independent and Dependent Variables

In order to determine the effects of Store Type, Signage Type and Display Level on the dependent variables of this study, several between subjects factorial analysis of covariance (ANCOVA) were carried out. The covariates selected for inclusion in this analysis included Shopping Motivation, Shopping Involvement and Fashion Involvement.

4.5.1 Interaction Effect of Store Type, Signage Type and Display Level on Time Spent in Store

Hypothesis One, introduced in Chapter Two, hypothesised that Store Type, Signage Type and Display level would affect the Time Spent in Store of shoppers. To examine this hypothesis, the three independent variables were entered as fixed factors into a factorial ANCOVA, with Shopping Motivation, Fashion Involvement and Shopping Involvement entered as covariates. The results of the analysis are presented in Table 4.9 and 4.10 including the means for the manipulation conditions.

			Time Spent in Store	
<i>Store Type</i>	<i>Display Type</i>	<i>Signage Type</i>	<i>Mean</i>	<i>Std Dev</i>
Multi-brand	Low	Functional	4.87	1.43
		Brand	5.27	1.30
	High	Functional	4.96	1.21
		Brand	4.86	1.26
Flagship	Low	Functional	4.99	1.29
		Brand	5.30	0.96
	High	Functional	4.79	1.15
		Brand	5.40	0.90
<i>Total</i>			5.06	1.20

Table 4.9: Time Spent in Store for Different Experimental Conditions

Time Spent in Store			
Variable	F	Sig	η_p^2
Shopping Involvement	.18	.67	.00
Fashion Involvement	.15	.70	.00
Shopping Motivation	.13	.72	.00
Store Type	.61	.43	.00
Display Level	.38	.54	.00
Signage Type	3.68	.06	.02
Store Type*Display Level	.12	.73	.00
Store Type*Signage Type	.87	.35	.00
Display Level*Signage Type	.14	.71	.00
Store Type*Display Level*Signage Type	1.54	.22	.01

Table 4.10: Effects of Conditions and Covariates on Time Spent in Store

The results show that the interaction effect of Store Type, Signage Type and Display Level had no significant effect on Time Spent in Store ($F = 1.54$, $p > .05$ and $\eta_p^2 = .01$). The covariates also produced no significant results, and no other interaction or main effects were significant. Therefore, Hypothesis One was not supported.

4.5.2 Interaction Effect of Store Type, Signage Type and Display Level on Intention to Browse

Also put forward in Chapter Two, Hypothesis Two suggested that the three manipulations, Store Type, Signage Type and Display Level would affect the Browsing Intention of shoppers. Again, a factorial ANCOVA was undertaken with the same fixed factors and covariates. The results are presented in Table 4.11 and Table 4.12.

			Browsing Intention	
Store Type	Display Type	Signage Type	Mean	Std Dev
Multi-brand	Low	Functional	4.44	1.30
		Brand	5.15	1.11
	High	Functional	4.54	1.25
		Brand	4.45	1.24
Flagship	Low	Functional	4.36	1.50
		Brand	4.79	1.03
	High	Functional	4.35	1.45
		Brand	4.86	1.15
Total			4.62	1.27

Table 4.11: Effects of Conditions and Covariates on Browsing Intention

Browsing Intention			
<i>Variable</i>	<i>F</i>	<i>Sig</i>	η_p^2
Shopping Involvement	.31	.58	.00
Fashion Involvement	.18	.67	.00
Shopping Motivation	3.24	.07	.02
Store Type	.27	.60	.00
Display Level	.94	.34	.00
Signage Type	5.09	.03	.02
Store Type*Display Level	1.33	.25	.01
Store Type*Signage Type	.55	.46	.00
Display Level*Signage Type	.78	.38	.00
Store Type*Display Level*Signage Type	1.79	.18	.01

Table 4.12: Effects of Conditions and Covariates on Browsing Intention

From the analysis it is evident that there is no effect of the covariates Shopping Involvement, Fashion Involvement and Shopping Motivation on the dependent variable, Browsing Intention. A main effect of Signage Type on Browsing Intention is however present ($F = 5.09$, $p < .05$ and $\eta_p^2 = .02$), meaning the type of signage present at a display does have an effect on whether or not a consumer might browse particular displays. However, Hypothesis Two is not supported as the interaction between Store Type, Signage Type and Display Level had no significant effect on Browsing Intention ($F = 1.79$, $p > .05$ and $\eta_p^2 = .01$).

4.5.3 Interaction Effect of Store Type, Signage Type and Display Level on Intention to Purchase

To test Hypothesis Three, a factorial ANCOVA was undertaken using the same fixed factors and covariates as the previous two analyses. The results of this analysis, testing for the effects on Purchase intention, are found in Table 4.13 and Table 4.14.

			Purchase Intention	
Store Type	Display Type	Signage Type	Mean	Std Dev
Multi-brand	Low	Functional	3.71	1.27
		Brand	4.79	1.08
	High	Functional	3.83	1.64
		Brand	4.13	1.40
Flagship	Low	Functional	4.11	1.45
		Brand	4.33	1.34
	High	Functional	3.71	1.64
		Brand	4.34	1.24
Total			4.12	1.42

Table 4.13: Effects of Conditions and Covariates on Browsing Intention

Purchase Intention			
<i>Variable</i>	<i>F</i>	<i>Sig</i>	η_p^2
Shopping Involvement	1.08	.30	.01
Fashion Involvement	1.04	.31	.01
Shopping Motivation	2.58	.11	.01
Store Type	.02	.90	.00
Display Level	2.08	.15	.01
Signage Type	8.16	.01	.04
Store Type*Display Level	.25	.62	.00
Store Type*Signage Type	.06	.80	.00
Display Level*Signage Type	.21	.65	.00
Store Type*Display Level*Signage Type	2.74	.10	.01

Table 4.14: Effects of Conditions and Covariates on Purchase Intention

The results of the ANCOVA analysis on Purchase Intention show that there is no effect from any of the covariates measured. As with Browsing Intention, a significant main effect of Signage Type was found to be present in relation to Purchase Intention ($F = 8.16$, $p < .05$ and $\eta_p^2 = .04$). No other main effects or interaction effects are present, and as the interaction between Store Type, Signage Type

and Display Level has no significant effect on Purchase Intention ($F = 2.74$, $p > .05$ and $\eta_p^2 = .01$), Hypothesis Three was not supported.

4.5.4 Interaction Effect of Store Type, Signage Type and Display Level on Emotional Response

Hypothesis Four hypothesised that the interaction of Store Type, Signage Type and Display Level would affect emotional response to visual displays. The results for the factorial ANCOVA carried out to test the effects are found in Table 4.15 and Table 4.16.

			Emotions	
<i>Store Type</i>	<i>Display Type</i>	<i>Signage Type</i>	<i>Mean</i>	<i>Std Dev</i>
Multi-brand	Low	Functional	4.42	1.11
		Brand	4.42	1.07
	High	Functional	4.40	1.07
		Brand	4.38	0.95
Flagship	Low	Functional	4.49	1.04
		Brand	4.45	0.96
	High	Functional	4.58	0.99
		Brand	4.63	0.93
<i>Total</i>			4.47	1.00

Table 4.15: Effects of Conditions and Covariates on Emotions

Emotions			
<i>Variable</i>	<i>F</i>	<i>Sig</i>	η_p^2
Shopping Involvement	.02	.90	.00
Fashion Involvement	.15	.70	.00
Shopping Motivation	2.29	.13	.01
Store Type	.77	.38	.00
Display Level	.08	.78	.00
Signage Type	.01	.91	.00
Store Type*Display Level	.55	.46	.00
Store Type*Signage Type	.10	.75	.00
Display Level*Signage Type	.07	.79	.00
Store Type*Display Level*Signage Type	.07	.79	.00

Table 4.16: Effects of Conditions and Covariates on Emotions

The analysis revealed no effect on Emotional Response from the covariates tested. The results also show that the factors of Store Type, Signage Type and Display Level do not interact to have a significant effect on Emotional Response ($F = .07$, $p > .05$ and $\eta_p^2 = .00$). There were also no other main or interaction effects on the dependent variable Emotional Response. Hypothesis Four is not supported.

4.5.5 Interaction Effect of Store Type, Signage Type and Display Level on Attitude toward Visual Merchandising Displays

Factorial ANCOVA was again used to test Hypothesis Five, which hypothesised that Store Type, Signage Type and Display level would interact to affect reactions to Visual Merchandising. This hypothesis is measured in two parts, with Hypothesis Five-A trying to determine if the three fixed factors interact to affect Attitude toward Visual Merchandising. Shopping Motivation, Fashion Involvement and Shopping Involvement continue to be used as covariate factors. The outputs for Hypothesis Five-A are presented in Table 4.17 and Table 4.18.

			VM Attitude	
<i>Store Type</i>	<i>Display Type</i>	<i>Signage Type</i>	<i>Mean</i>	<i>Std Dev</i>
Multi-brand	Low	Functional	4.35	1.40
		Brand	4.89	1.09
	High	Functional	4.76	1.01
		Brand	4.65	1.11
Flagship	Low	Functional	4.21	1.14
		Brand	4.57	1.06
	High	Functional	4.13	1.41
		Brand	4.65	1.12
<i>Total</i>			4.53	1.19

Table 4.17: Effects of Conditions and Covariates on Visual Merchandising Attitude

VM Attitude			
<i>Variable</i>	<i>F</i>	<i>Sig</i>	η_p^2
Shopping Involvement	.05	.83	.00
Fashion Involvement	.66	.42	.00
Shopping Motivation	1.51	.22	.01
Store Type	2.94	.09	.01
Display Level	.03	.86	.00
Signage Type	3.66	.06	.02
Store Type*Display Level	.01	.93	.00
Store Type*Signage Type	1.17	.28	.01
Display Level*Signage Type	.57	.45	.00
Store Type*Display Level*Signage Type	2.00	.16	.01

Table 4.18: Effects of Conditions and Covariates on Visual Merchandising Attitude

The results of the analysis show that there was no effect from any of the covariates tested on Attitude towards Visual Merchandising, nor were any main effects present on the dependent variable. The interaction between Store Type, Signage Type and Display Level also had no significant effect on Attitude toward Visual Merchandising ($F = 2.00$, $p > .05$ and $\eta_p^2 = .01$). Hypothesis Five-A Is not supported.

4.5.6 Interaction Effect of Store Type, Signage Type and Display Level on Visual Merchandising Association

To further test Visual Merchandising response, Hypothesis Five-B suggested that the interaction between Store Type, Signage Type and Display Level would affect Visual Merchandising Association. The results for the factorial ANCOVA are displayed in Table 4.19 and Table 4.20.

			VM Association	
<i>Store Type</i>	<i>Display Type</i>	<i>Signage Type</i>	<i>Mean</i>	<i>Std Dev</i>
Multi-brand	Low	Functional	3.77	1.12
		Brand	3.84	1.10
	High	Functional	4.11	1.13
		Brand	3.70	0.96
Flagship	Low	Functional	4.93	1.34
		Brand	5.14	0.86
	High	Functional	5.03	1.04
		Brand	4.99	1.08
<i>Total</i>			4.44	1.23

Table 4.19: Effects of Conditions and Covariates on Visual Merchandising Association

Variable	VM Association		
	F	Sig	η_p^2
Shopping Involvement	2.97	.09	.01
Fashion Involvement	.15	.70	.00
Shopping Motivation	4.38	.04	.02
Store Type	59.26	.00	.22
Display Level	.00	.98	.00
Signage Type	.14	.71	.00
Store Type*Display Level	.02	.89	.00
Store Type*Signage Type	1.67	.20	.01
Display Level*Signage Type	1.23	.27	.01
Store Type*Display Level*Signage Type	.15	.70	.00

Table 4.20: Effects of Conditions and Covariates on Visual Merchandising Association

From the factorial ANCOVA results it is revealed that the covariate, shopping motivation had a significant effect on Visual Merchandising Association ($F = 4.38$, $p < .05$ and $\eta_p^2 = .02$). One main effect was also present, with Store Type having a significant effect on Visual Merchandising Association ($F = 59.26$, $p < .05$ and $\eta_p^2 = .22$). However, in terms of the interaction of the three manipulations, Store Type, Signage Type and Display Level, there was no significant effect on Visual Merchandising Association ($F = .15$, $p > .05$ and $\eta_p^2 = .00$). Hypothesis Five-B is not supported, and overall, Hypothesis Five is also not supported.

4.5.7 Interaction Effect of Store Type, Signage Type and Display Level on Store Perceptions

The final factorial ANCOVA was used to test Hypothesis Six, which hypothesised that Store Type, Signage Type and Display Level would interact to affect Store Perception. Shopping Motivation, Shopping Involvement and Fashion Involvement are used as the covariates once again. The results of this analysis are presented in Table 4.21 and Table 4.22.

			Store Perception	
Store Type	Display Type	Signage Type	Mean	Std Dev
Multi-brand	Low	Functional	3.74	0.98
		Brand	4.52	1.09
Flagship	High	Functional	4.60	1.00
		Brand	4.56	0.78
	Low	Functional	3.79	1.13
		Brand	4.31	1.17
	High	Functional	3.94	1.23
		Brand	4.58	0.60
Total			4.25	1.06

Table 4.21: Effects of Conditions and Covariates on Store Perception

Store Perception			
<i>Variable</i>	<i>F</i>	<i>Sig</i>	η_p^2
Shopping Involvement	.48	.49	.00
Fashion Involvement	.85	.36	.00
Shopping Motivation	1.52	.22	.01
Store Type	2.75	.10	.01
Display Level	5.23	.02	.02
Signage Type	12.69	.00	.06
Store Type*Display Level	.55	.46	.00
Store Type*Signage Type	.68	.41	.00
Display Level*Signage Type	1.16	.28	.01
Store Type*Display Level*Signage Type	2.93	.09	.01

Table 4.22: Effects of Conditions and Covariates on Store Perception

The results of the final ANCOVA analysis show that none of the three covariates had a significant effect on Store Perception. Two main effects were found to be present in the analysis, with both Signage Type and Display Level having significant effects on Store Perception ($F = 12.69$, $p < .05$, $\eta_p^2 = .06$ and $F = 5.23$, $p < .05$, $\eta_p^2 = .02$). The interaction between Store Type, Signage Type and Display Level had no significant effect on Store Perception ($F = 2.93$, $p > .05$ and $\eta_p^2 = .01$). Thus, Hypothesis Six was not supported.

4.6 Hypotheses Results and Chapter Summary

The primary aim of this chapter was to examine the hypotheses presented in Chapter Two. An overview of the hypotheses testing results are presented in the Table 4.23. The results that have been presented in this chapter will be further discussed in Chapter Five.

<i>Hypothesis</i>		<i>Supported</i>
H₁	The Interaction Effect of the Flagship Store, Brand Signage and High Display Level will result in more Time Spent in Store	x
H₂	The Interaction Effect of the Flagship Store, Brand Signage and High Display Level will result in greater Browsing Intentions	x
H₃	The Interaction Effect of the Flagship Store, Brand Signage and High Display Level will result in greater Purchase Intentions	x
H₄	The Interaction Effect of the Flagship Store, Brand Signage and High Display Level generate Emotional Responses that are more positive	x
H₅	The Interaction Effect of the Flagship Store, Brand Signage and High Display Level will result in a more favourable response to a stores Visual Merchandising	x
H_{5A}	The Interaction Effect of the Flagship Store, Brand Signage and High Display Level will generate Attitudes to Visual Merchandising that are more positive	x
H_{5B}	The Interaction Effect of the Flagship Store, Brand Signage and High Display Level will result in a greater level of Visual Merchandising Association	x
H₆	The Interaction Effect of the Flagship Store, Brand Signage and High Display Level will result in a greater Perception of the Store	x

Table 4.23: Hypotheses Testing Results

The first hypothesis examined Store Type, Signage Type and Display Level and the effect on Time Spent in Store. The factorial ANCOVA revealed no interaction effect, covariate effects or main effects. The fact that there was no significant interaction effect means Hypothesis One was not supported.

The second and third hypotheses again examined the interaction of Store Type, Signage Type and Display level, but this time the effect on Intentions was looked at. The ANCOVA revealed no significant interaction effect on Browsing Intention. However there was a significant main effect of Signage Type on Browsing Intention. Still, due to the absence of any significant interaction effect, Hypothesis Two could not be supported. The interaction effect of Store type, Signage Type and

Display Level on Purchase Intention was the focus of the third hypothesis. The ANCOVA revealed no significant interaction effect on Purchase Intention. Only Signage Type as a main effect was found to be significant. Therefore, Hypothesis Three was not supported.

The fourth hypothesis examined the interaction effect of Store Type, Signage Type and Display Level on Emotions. The ANCOVA revealed no interaction effect on emotional response. Additionally, no covariate effects or main effects were present in the results. Hypothesis Four could not be supported.

The fifth hypothesis was split into two separate sub-hypotheses focussed around Visual Merchandising. Hypothesis Five-A examined the interaction effect of Store Type, Signage Type and Display Level on Attitude toward Visual Merchandising. The ANCOVA analysis showed that there was no significant interaction effect, which meant that Hypothesis Five-A was not supported. Hypothesis Five-B examined the interaction effect of the three independent manipulations on the dependent variable, Visual Merchandising Association. While one covariate and main effect were found to be significant, the ANCOVA revealed there was no significant interaction effect of Store Type, Signage type and Display Level on Visual Merchandising Association. Hence, Hypothesis Five-B and Hypothesis Five (overall) were both not supported.

The sixth and final hypothesis examined the interaction effect of Store Type, Signage Type and Display Level on Store Perception. Two main effects were present (Signage Type and Display Level) on Store Perception, however the analysis did not reveal a significant interaction effect of the three manipulations on Store Perception. Hypothesis Six was not supported.

All six main hypotheses were found to be not supported following the factorial ANCOVA analyses. Chapter Six goes on to discuss these findings in greater detail.

5. Discussion and Conclusion

5.1 Introduction

This chapter concludes the thesis by first presenting a discussion of the major findings from the study. Practical and theoretical implications and contributions of the research are explained and future research is suggested.

5.2 Primary Research Findings

5.2.1 Summary of Research Purpose

The flagship store as both an entry method and outlet for presenting and showcasing all a fashion clothing brand has to offer, is considered very important for developing and growing a brand (Kozinets et al., 2002; Moore et al., 2010). A large part of what creates a brand's presence, and communicates their vision and their products is what the customer is seeing, both as they enter the store and explore around it. It is crucial for retailers to get the visual merchandising right in order to facilitate the desired atmosphere in store, which goes a long way to creating the optimal total store or brand experience (Wade Clarke et al., 2012). For this reason it is important that manufacturers and marketers understand what visual merchandising elements are optimal for when the flagship store format is chosen.

Previous research in the area of retail visual merchandising has had a strong focus on discerning which elements of visual merchandising are most important for increasing intention to browse, purchase intention, purchase frequency, attachment and interest toward a brand (Kerfoot et al., 2003; Kent & Stone, 2007; Law et al., 2012; Hefer & Cant, 2013; Wu et al., 2015). This research aimed to discover if visual merchandising elements, such as those previously identified, elicit different responses from shoppers when present across different store types.

Nobbs et al. (2012) identified that flagship stores use visual merchandising structures not necessarily used in other store types, to promote and sell their brand. However, the retailing literature in the area of visual merchandising has yet to examine exactly what role store type plays in how shoppers react to visual merchandising. This research sought to take a step toward bridging the current gap in the literature, by finding out firstly what the visual merchandising strategies and practices used specifically in flagship stores are. Secondly, to determine if store type has an effect on how shoppers ultimately react to the visual merchandising. Taken from previous literature these reactions or responses consist of, consumers browsing and purchase intentions, their emotional response, the

time they would spend in store, and their response to the visual merchandising stimuli and the overall store.

This study firstly identified two key flagship specific visual merchandising elements, which were then taken into an experiment which tested the effects of Store Type, Signage Type and Display Level on shopper approach responses. Shopping Involvement and Motivation as well as Fashion Involvement were included as three covariates due to the impact they may potentially have had on the interaction effect of the main three variables.

To test the specific research hypotheses, an online between-subjects factorial experiment was conducted. The results are discussed in the remainder of this chapter.

5.2.2 Effects of Store Type, Signage Type and Display Level on Time Spent in Store

Hypothesis One in this study proposed that store type, signage type and display level would interact to have an effect on time spent in store. This prediction was based on a combination of the literature, which suggests that flagship environments are of the highest quality and foster a very unique experience for the customer (Nobbs et al., 2012; Manlow & Nobbs, 2013). In addition, interviews with industry experts in the pre-study highlighted the importance of brand signage and visual display level as visual merchandising elements in the flagship environment, typically responsible for drawing customers in to explore.

The results of the ANCOVA revealed that there was no interaction effect of store type, signage type and display level on time spent in store. No main effects were illustrated in the analysis either, meaning respondents were not significantly more likely to spend a greater period of time in the flagship store than the multi-brand. This is somewhat contrary to previous findings which have suggested the flagship format is a store in which customers would likely spend more time browsing in because of the store format's uniqueness and ability to facilitate brand engagement (Nobbs et al., 2012). However it should be noted that the flagship environment used in this study is somewhat lower in perceived prestige from those included in previous studies.

5.2.3 Effects of Store Type, Signage Type and Display Level on Browsing Intention

Hypothesis Two in this research explored the effects of store type, signage type and display level on browsing intentions. The results show that the interaction of the three independent variables together produced no significant effect on browsing intention. No main effect of display level was found on intention to browse either. These findings seem to contradict what has previously been described in the literature. Kerfoot et al. (2003) found that display elements such as high levels of

presentation can influence likeliness to browse the displays. Visual display elements like the use of mannequins, colour coordination and rail spacing as part of visual merchandising has been identified in retailing literature previously, as impacting upon browsing intention (Law et al., 2012; Wade Clarke et al., 2012; Wu et al., 2013). Hefer and Cant (2013) provide a possible explanation for this discrepancy between the results of this research and previous findings. Hefer and Cant (2013) found that a significant amount of shopper response to visual merchandising in a retail space happens on a subconscious level. The fact that this research opted to use a quantitative questionnaire, means participants could not be probed to recall visual merchandising above the threshold of consciousness, to facilitate in understanding what impact the displays might have actually had on them. Additionally as Hefer and Cant (2013) identify, personal preference and experience can heavily bias ones response to visual merchandising.

While no interaction effects between the three independents and the dependent browsing intention were found, a main effect of signage type on browsing intention was revealed in the results. This effect was positive and shows that brand signage has a significantly higher influence on fostering browsing intentions than functional signage does. Previous findings seem to reflect this result, Hefer and Cant (2013) identified that women are more perceptive of the whole retail experience as opposed to men, who tend to look more for visual cues from signage, like category and price. As this study was female fashion focussed, it is no surprise then that this research found the brand signage to positively affect browsing intentions. Lea-Greenwood (2009) explains that brand signage is very important as a tool for both communicating and connecting with shoppers. In this research the brand signage had a positive effect on the exclusively female sample's browsing intention.

5.2.4 Effects of Store Type, Signage Type and Display Level on Purchase Intention

Based upon previous fashion retailing literature in the area of visual merchandising, purchase intention was selected as a crucial dependent response measures included in this experiment (Kerfoot et al., 2003; Law et al., 2012; Wu et al., 2013; Park et al., 2015). Hypothesis Three explores the idea that the flagship store format in conjunction with brand signage and high display level would have an effect on a shoppers purchase intention. The results of the ANCOVA analysis show that no interaction effect exists between store type, signage type and display level on purchase intentions. A result that is not reflective of a large number of previous studies on visual merchandising, many of which appear to have found some sort of positive effect on purchase intention (Sherman et al., 1997; Law et al., 2012; Huddleston, Behe, Minahan & Fernandez, 2015). Of those effects found in previous visual merchandising research, many were found to have been acting through mediating variables. Law et al. (2012) for instance found that mannequins, colour, lighting

and props have an impact on purchase intention through the way in which shoppers emotionally respond to displays. Wu et al. (2013) found that colour and merchandise coordination has a positive relationship with shopper stimulation, which then impacts upon purchase intention.

The seminal work of Kerfoot et al. (2003) demonstrates through semi-structured interviews and the use of visual stimuli images, that liking a display does lead to significantly higher levels of approach behaviour, like intention to purchase. Yet their research also found 19% of shoppers who disliked the visual stimuli would still purchase. It seems difficult therefore to say one particular element of visual merchandising stimuli will always be responsible for affecting Intentions. But more so perhaps that personal preference or taste and the particular situation influence intentions, as has been suggested by Hefer and Cant (2013). The main effect findings in this research appear to reflect this theory, as store type and display level alone had no effect on purchase intentions. However, brand signage had a positive effect on intention to purchase, similar to previous findings by Huddleston et al. (2015) who found that the removal of price form signage resulted in higher willingness to buy. Lea-Greenwood's (2009) findings also highlight the importance of brand signage in getting customers to purchase.

Overall the ANCOVA showed that high levels of visual display and brand signage in the flagship store, hypothesised to affect levels of purchase intention, did not do so. The store type that the product is found in also does not have an effect on purchase intention, nor does the level of the visual display. Yet the type of signage did have an effect, which supports previous research findings related to retail display signage.

5.2.5 Effects of Store Type, Signage Type and Display Level on Emotional Response

Hypothesis Four explored the interaction of store type, signage type and display level on shopper's emotional response. Sherman et al.'s (1997) emotional response to shopping research formed the basis of including this potential interaction effect in the study. It was hypothesised that the flagship store environment would interact with both brand signage and high display level to have an effect on emotional response to the manipulations. However, the results returned no significant interaction effect for the three independent variables on emotional response. No other main effects or interactions were present. Sherman et al.'s (1997) findings indicated that emotional states influence buying behaviour through a mediating effect of fostering positive emotions, which in turn increases likelihood of purchase. However this research finds that emotions are not important for store type and visual merchandising considerations, as they both appear to have no positive effect on emotions. This study found no effect on emotions, which Sherman et al. (1997) would indicate

has no flow on impact to purchase intention. The findings on emotions in this research therefore appear to give some support to Sherman et al.'s (1997) study and previous findings.

5.2.6 Effects of Store Type, Signage Type and Display Level on Attitude toward Visual Merchandising Displays and Visual Merchandising Association

Hypothesis Five on visual merchandising response is split into two sub-hypothesis. Hypothesis Five-A was concerned with the effect of store type, signage type and display level on attitude toward the visual merchandising. Hypothesis Five-B explored the association with the visual merchandising included in this research. Hypothesis Five-A explored the idea that the flagship store environment in conjunction with brand signage and high display level would have an effect on attitude toward visual merchandising. The results of the ANCOVA however did not find any interaction effect between the three manipulation conditions and attitude toward the visual merchandising. No main effect of either display level or signage type was found to be acting on attitude either. Previous findings in the retailing literature that have included the factors of 'Visual Display Level' (mannequins, props, accessories and front dressings) have found them to be important assets of the retail store (Harris et al., 2001; Kerfoot et al., 2003; Law et al., 2012; Wu et al., 2015). But from the findings of this research it seems that a greater level of visual display or vibrant brand signage does not affect shopper attitudes toward the visual merchandising, either by themselves or in combination with one another.

Hypothesis Five-B examined the effect of store type, signage type and display level on association with the visual merchandising. More specifically, it was hypothesised that the flagship store, brand signage and high display level would interact to have an effect on association with the visual merchandising. Again the results revealed no interaction effect of the three manipulations on the dependent. No main effect for display level or signage type was found in this analysis either, adding weight to the identified discrepancy between visual merchandising findings in previous research, and this study. Visual merchandising association measured how respondents rated the visual merchandising of the stimuli on scale items of appeal, invitingness, spaciousness and merchandise spacing. Despite the 'High Display Level' manipulation increasing these attributes of the displays in the study, there was no significant increase of score for association. A significant effect was expected when considering previous findings from visual merchandising literature. The ANCOVA results for visual merchandising association did return a significant effect of store type. The Flagship store type had a significantly positive effect on association with the visual merchandising. The flagship store has previously been identified as the brands most important outlet for promoting the brand, hence immaculate visual merchandising carried out to the highest standard is crucial (Nobbs et al., 2012).

Shopping motivation had a covariate effect on this result, and it should be taken into consideration that shopping motivation can influence how shoppers do or do not perceive the environment, and ultimately their response (Arnold & Reynolds, 2003; Davis, Lang & San Diego, 2014; Jantararat & Shannon, 2016).

5.2.7 Effects of Store Type, Signage Type and Display Level on Store Perception

Hypothesis Six explored the effects of store type, signage type and display level on store perceptions. The results of the ANCOVA showed there to be no presence of an interaction effect of the flagship store, brand signage and high display level on store perceptions. There were however two main effects present, firstly brand signage had a positive impact on store perceptions. The results would indicate that brand signage is important for portraying a cleaner, high-end image of a store. Additionally the findings reflect the idea that consumers pay limited attention, and devote little time to informational signage, and instead are drawn in by the visual stimulation of engaging brand Signage (Lea-Greenwood, 2009; Huddleston et al., 2015). The presence of identification, such as brand signage has previously been found to result in greater perceptions of store image (Porter & Claycomb, 1997). High levels of visual display also resulted in significantly greater perceptions of the store. This result also supports previous research which has linked merchandising to perceptions of the store (Ha, Kwon & Lennon, 2007; Hosseini, Jayashree & Malarvizhi, 2014). The results of the ANCOVA showed that no main effect of display level was found on store perception. This finding suggests even with the flagship store format being dedicated to promoting the brand through appealing, unique and stimulating design (Nobbs et al., 2012; Manlow & Nobbs, 2013; Arrigo, 2015), that store perception will not be affected by the store type; a finding echoed by the absence of any significant interaction effect of store type and display level on store perception in this research.

5.3 Discussion of Main Findings

The results of this research were unable to show any interaction effect of store type, signage type and display level on shopper approach behaviour, or related responses such as association with visual merchandising and store perceptions. This research was exploratory in nature as it sought to test variable combinations that had not been previously approached. Additionally, the two visual merchandising manipulations identified and included in this research, were done so following an exploratory pre-study. Prior research had not identified visual merchandising techniques, elements and practices of high importance to flagship format retail stores specifically. While a number of concepts and areas of literature drawn on for this research are academically rich, in particular visual merchandising; other areas have been subject to less exploration, including high-end fashion.

Additionally, with many effects not found to be significant in this research experiment, it was difficult to establish relevance to some aspects of the prior literature around visual merchandising and store type.

What the results did reveal was that brand signage does have a positive effect on browsing intentions. Brand signage is certainly an important tool for the retailer in communicating the brand value and fostering engagement (Lea-Greenwood, 2009). What the results show is that for female fashion clothing, brand signage is very effective for engaging a young, perceptive and fashion conscious demographic that pay attention to their visual surroundings when shopping (Kerfoot et al., 2003; Hefer and Cant, 2013). Not only did this research reveal signage type to have a significant effect on browsing intention, but that brand signage also raises intention to purchase. The fact that price is not a focus of the signage, and instead the signage is visually stimulating in nature, communicating the brand, mirrors previous research findings (Lea-greenwood, 2009; Huddleston et al., 2015). The results also confirmed that store perceptions were significantly affected by signage type, affirming that brand signage positively translates into greater perceptions of the Store (Porter & Claycomb, 1997).

Nobbs et al.'s (2012) research on flagship luxury stores is one of the only pieces of current literature in retailing that significantly links the flagship store type with superior visual merchandising. The results of this research firmly reflects Nobbs et al.'s (2012) observation that flagships hold their visual merchandising to higher standards, because of their purpose as the face of the brand. This research found that visual merchandising association was higher for the flagship store environment, which aligns with Nobbs et al.'s (2012) statements. This finding should be approached with caution however, as the results indicated that shopping motivation did have a covariate effect. Shopping motivation, including the psychological effects on shoppers and the individual drivers for browsing and purchasing are known to have an effect on consumers' perceptions and responses (Arnold & Reynolds, 2003; Davis et al., 2014; Jantararat & Shannon, 2016).

The only effect of display level found in this research was on store perception. The high level of visual display manipulation included the presence of mannequins, decorative props, fashion accessories and front dressing outfits. Results of this research which indicate that high level of display has a positive effect on store perceptions, seems to confirm previous research findings and hypotheses regarding specific visual merchandising stimuli (those grouped under 'Visual Display Level' in this study) and their effect on/relationship with, store image and perceptions (Ha et al., 2007; Hosseini et al., 2014).

5.3.1 Does Store Type Affect How Shoppers React to Visual Merchandising?

The primary research question asked, 'Does retail fashion clothing store type affect how shoppers respond to visual merchandising stimuli and practices?' In order to answer this question, this research took a mixed methods approach involving semi-structured interviews and an experiment. The semi-structured interviews identified key visual merchandising elements and practices used by flagship and multi-brand stores operating in the fashion clothing retail industry. The experiment then took two of the most important and prevalent elements of visual merchandising for the flagship fashion retailer, identified by experts as the presence of brand reflective signage and detailed levels of visual display augmentation (including the use of mannequins, accessories, props and front dressing). The experiment tested the interaction of these manipulations on a number of shopper responses, but could not find any higher level interaction effects to be present. Despite the discovery of some main effects in the analyses, this research was unable to prove that retail store type does have an effect on shopper responses to visual merchandising stimuli.

5.4 Research Implications and Contributions

5.4.1 Managerial Implications

First and foremost this research wanted to provide further insight for fashion brands and manufacturers on the interaction of visual merchandising and store type, and the effect on shopper responses. Though this research was unable to determine any interaction effects on shopper responses, five main effects were discovered, providing useful insights into how shoppers react to certain store type and visual merchandising elements. Fashion brands and marketers should understand that brand signage has an important role in not only influencing browsing and purchase intentions, but also perceptions of the store. This research shows that the use of brand signage as a tool for communicating and reflecting the manufacturer's vision is important (Lea-Grenwood, 2009). Brand signage should be viewed as crucial piece of the visual merchandising puzzle, just as props, mannequins, colour and display method have all been. Signage should not just be viewed as a means to exclusively communicate information.

In addition this research shows that brands and marketers should consider the impact their choice of retail store type has on the visual merchandising, in particular the use of mannequins, props, accessories and front dressing. The results of this study showed that flagship stores have a positive effect on the level of association consumers assign to visual merchandising. Manufacturers should keep in mind that the flagship format creates associations with visual display levels that lead to the visual merchandising being seen as more organised, better laid out, more inviting and indicative of

premium. However, managers and visual merchandisers must ensure levels of visual merchandising are continued to be kept to the highest possible standard.

Lastly, fashion clothing brands and visual merchandisers should understand from this research that higher visual display levels foster greater perceptions of the store. This means the more carefully planned and consistent with the brand image the props used are, the greater a customer's perception of the store will be. The effective use and placement of mannequins and accessories will also help increase store perception. Creating visualisation of outfits by using front dressing appropriately for the target consumers will also increase store perception. It is crucial that brands understand how they should be utilising and crafting their visual displays, especially if they are trying to create a premium, superior and exclusive feel to their store environment.

5.4.2 Theoretical Implications and Contributions

Theoretically, this thesis made a contribution by being the first to examine the effect of store type on response to visual merchandising. While previous research had alluded to or postulated about the impact of store type on shopper response to visual merchandising (Nobbs et al., 2012), it had never been looked at directly. This research also provides some weight to Lea-Greenwood's (2009) findings that brand signage is an important communication tool for engaging with the customer. This is apparent through the findings showing significant positive effects of brand signage on browsing intention, purchase intention and store perception. The results illustrating the effectiveness of brand signage, add extra support for previous research linking brand imagery and visual merchandising (Kim, 2013; Matthews, Hancock, Joseph & Gu, 2013).

Previous research findings have predominantly found effects and relationships between visual merchandising and approach responses, such as purchase intention, browsing intention and time spent in store indirectly, through mediation effects such as emotions and shopping stimulation (Sherman et al., 1997; Oh et al., 2008; Law et al., 2012; Wu et al., 2013). However, this research tested directly the effect of visual merchandising on shopper responses. This research was unable to find any direct interaction effects, and very few main effects, indicating just as previous research has, that visual merchandising stimuli in isolation do not influence shopper behaviour directly. The findings of this research show that elements of visual merchandising, mainly brand signage, only had minor direct effects on browsing intention, purchase intention, association and store perception. While the only significant effect of increased levels of visual display in this research was on store perception.

Additionally, the results of this research illustrate the theories and findings of previous research which saw visual merchandising to be important for influencing shoppers not as isolated elements, but as one, interacting concept, requiring each individual piece of visual merchandising to work with, and to compliment the next (Park et al., 2015).

5.5 Research Limitations

There are limitations to this research that need to be considered when interpreting the findings. The research context is not generalisable to a wide variety of flagship stores and fashion clothing brands. As can be a pitfall of much of the research on visual merchandising when using real stores and brands, the results are fairly specific to the operating context and target demographic of the brand. Because of this, the use of the results outside of mid to high-end fashion clothing brand stores should be done so with caution. In addition to this, another limitation is identified in the flagship store used in this research. Being a temporary store, and one which is not prototypical of those described in previous literature on flagship retailing, some discrepancy might exist if this study was re-run using a more traditional flagship store alongside an alternative fashion brand.

The sample size and make up of this research also had its limitations. 224 respondents was the final number included in the analyses, equating to 28 in each of the eight manipulation combinations. While the size was appropriate, the makeup of the sample does raise limitations with making inferences from the results. The sample contained female respondents between the ages of 18 and 45, in line with target demographics of the Billabong brand. However, because of the recruitment method, which was conducted through Facebook exclusively, the returned sample size was majorly skewed to the 18 to 25 years bracket. In reality this was not a major problem for the study as the 18 to 25 female bracket is the primary target of the Billabong brand's ladies offering as well as often being described as the fashion loving demographic (Kerfoot et al., 2003). This demographic are more fashion conscious and generally more perceptive of their shopping environment (Hefer & Cant, 2013). A more representative sample from the demographics could however return significantly different results, especially if a larger total sample size was used, which should be kept in mind for future research.

The ambiguous nature of the products displayed in the manipulations is also of some concern. Due purely to desire to use real stores to facilitate genuine reactions and emotions, the stores did not have exactly the same products, from exactly the same ranges. This can cause problems as a brand such as Billabong cater for the mid-end of the fashion market right through to higher-end fashion conscious shoppers. The mixed nature of these products throughout the manipulations means some

respondents may have seen more high-end than mid-end goods and vice versa, which could have affected dependent results such as store perception, purchase intention and browsing intention.

Related to this limitation is the choice of Billabong as the brand used in the study. This was done so because of a desire to include a reasonably well-known brand to the sample, which could also be purchased from both a flagship and multi-brand retailer within New Zealand. The issue with this arises in that Billabong is not a traditional brand one might expect to find in a flagship store setting, as it is not a genuine luxury brand. This also causes limitations around relating the findings back to existing literature on flagship retailing.

5.6 Future Research

Following this research discussion and the findings presented in the previous chapter, a number of directions have been identified for future research consideration. The discussion of the results in this chapter alongside reflection on the limitations makes clear a number of avenues that can be explored moving forward with store type and visual merchandising research. Firstly, this study used a non-typical flagship store, which had its benefits and limitations as discussed earlier, particularly for understanding visual merchandising in a specific context. However, to build on the previous flagship retailing literature (Nobbs et al., 2012; Manlow & Nobbs, 2013; Arrigo, 2015) and explore further the findings of Nobbs et al. (2012) pertaining to the impact visual merchandising may have on the flagship format and ultimately the consumers; research on store type should be undertaken using a more traditional, high-end, luxury flagship brand and store. Replicating this study, or undertaking one similar using a traditional luxury brand and flagship store, might be a better model for future research on retail store format and visual merchandising.

While the first suggestion for future research indicates that traditional flagship stores and brands might be more beneficial to recreate this study or carry out similar studies on store type and visual merchandising, the changing nature of high-end fashion goods and luxury consumption needs to also be taken into consideration. For example, while Moore et al. (2010) used traditional Italian, French and British based luxury fashion brand flagships as the focus of their research, their results should be seen as rather specific to that traditional luxury demographic. Increasingly, the once clear and defining line of luxury fashion goods has been blurred with brands like Nike and Adidas. Once known as high-end sporting wear, Adidas is now firmly in the fashion industry offering mid-priced goods as well as luxury, high-end, exclusive goods such as the Adidas' Yeezy range, with items that sell for upwards of \$1000 NZD (Porhomme, 2016). For this reason, brands such as Nike and Adidas who operate on a large scale, distributing through both flagship and multi-brand channels, should be

looked at in future research. There is a need to understand the new wave of high-end or luxury fashion, and not be left behind fixating on old money brands such as Louis Vuitton and Prada.

As was illustrated in the discussion, shopper response to visual merchandising is limited to mostly subconscious reaction (Hefer and Cant, 2013). Additionally, shoppers are less likely to respond to a few specific pieces of visual merchandising, but rather to a collection of visual merchandising display elements, such as signage, mannequins, presentation methods and colour. While this research focused on signage and visual display level as manipulations of visual merchandising, the results showed no significant interactions with store type. Future research on effects and relationships between store type and visual merchandising should therefore consider altering the entire visual merchandising of the stores used, including colour, presentation methods (folding, hanging, etc.), display fixture material (such as glass vs. wood), as well as signage and visual display level elements. This research sought to look beyond examining main effects of visual merchandising and store type, to attempt to identify interaction effects. As Parsons (2011) concludes, store atmosphere is a package, made up of different sensory stimuli which impact on shopper response or affect. Therefore, looking at visual merchandising practices of different store types holistically, instead of just with one or two key elements, should strongly be considered as a step in the right direction for future research in identifying potential interaction effects of store type and visual merchandising on shopper response. Future research should also consider what impact store type may have when store atmosphere is looked at as a whole, instead of just one aspect of atmospherics such as visual merchandising.

Future consideration should also be given to research methods when examining effects or relationships between store type and visual merchandising. While this research used a mixed method approach, for which an experiment was undertaken to test interaction effects, from the discussion presented in this chapter it is clear that shopper response to visual merchandising, particularly coupled with store type, is complicated. The results of the experiment found no significant interaction effects, however that does not mean no relationship between the store type and visual merchandising factors do not exist. A more appropriate method for exploring the relationship between store type and visual merchandising, with all of its intricacies, might be a qualitative approach that involves observation and interview techniques. Ballantine, Parsons and Comeskey (2015) adopted a protocol analysis technique coupled with follow up in-depth interviews. This technique, if applied could reveal a lot about the interactions between the store type and visual merchandising at the micro as well as macro level, by being able to consider a broader range of elements, stimuli and factors that are acting on each individual participant. Rather than testing

certain, rigid factors, a qualitative design like Ballantine et al.'s (2015) would allow for different factors relating to the relationship of store type and visual merchandising to be identified by both the researcher and the participant themselves.

Finally, store type should be a continued consideration for all visual merchandising research moving forward. While this research did not return any significant interaction effects between store type and visual merchandising, one main effect of store type was discovered to be acting on visual merchandising association. This in conjunction with the literature that suggests store type may impact on elements of visual merchandising (Nobbs et al., 2012) means the format of the store as a factor should not yet be dismissed, at least not until further research has been carried out on its effect and relationships.

6. References

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7. Appendices

7.1 Qualitative Interview Guide

Qualitative Interview Guide

What needs to be found out?

- The most important visual merchandising stimuli and perceived aspects to the business and particular brands must be identified.
- Why they are important to the brand/business.
- How do they help in selling, and creating a positive customer purchase intention?
- Are visual merchandising stimuli/practices/displays/ strategies relative to the brand, to the setting, or pretty generalised?

Questions

1. How much of the visual merchandising of any given product is controlled by the manufacturer and how much by the store?
2. In what ways do your visual merchandising practices change between different brands? (be general but open up for probing of specifics if it is relevant to the brands of interest or how the experimental design will be shaped)
3. How do you believe visual merchandising strategies and the use of particular visual merchandising stimuli differ between a flagship and mixed brand store setting?
4. The purchase intention and willingness to buy of a shopper is clearly very important to consider when thinking about the formation of visual merchandising. With that in mind, what elements do you consider/think about strongly for influencing the purchase intentions of shoppers when creating a particular visual merchandising strategy or implementing an individual piece of visual merchandising stimuli?
5. What do you believe are the most important visual merchandising elements for (insert brand) in order to create purchase intentions from consumers that are as strong as possible?
 - a. Does it differ between brands?
6. Why do you believe these particular visual merchandising stimuli are so vital? (Read each one back to them one at a time as they are discussed)
 - a. What aspects of the stimuli specifically?
 - b. How exactly does the stimuli influence consumer purchase intentions?
 - c. Are these stimuli reliant on anything else, or do they operate in isolation?
7. These stimuli you have mentioned, (read them back). Do you believe they are more important for your store than (the alternative), less important, or about equal? Why?
8. If you were to identify the two most important visual merchandising stimuli, or aspects used in a store, like yours, what do you think they would be. In terms of the overall impact they have on shoppers selecting and purchasing the brands and products? Feel free to identify more than 2 but maybe try and list them by order of most important?

7.2 Ethics Approval

7.2.1 Approval for Pre-Study



HUMAN ETHICS COMMITTEE

Secretary, Rebecca Robinson
Telephone: +64 03 364 2987, Extn 45588
Email: human-ethics@canterbury.ac.nz

Ref: HEC 2016/48/LR

9 September 2016

Hayden Selby Dale
Marketing, Management and Entrepreneurship
UNIVERSITY OF CANTERBURY

Dear Hayden

Thank you for submitting your low risk application to the Human Ethics Committee for the research proposal titled "Visual Merchandising Luxury Products for Flagships vs. Third Party Retailers: Fostering In-store Purchase Intentions".

I am pleased to advise that the application has been reviewed and approved.

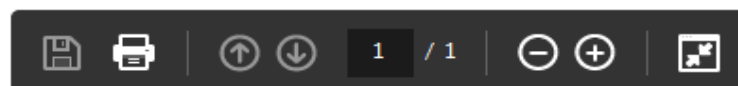
Please note that this approval is subject to the incorporation of the amendments you have provided in your email of 25th August 2016.

With best wishes for your project.

Yours sincerely

pp. R. Robinson

Kelly Dombroski
Deputy Chair, Human Ethics Committee



F E S

7.2.2 Approval for Experimental Design



HUMAN ETHICS COMMITTEE

Secretary, Rebecca Robinson
Telephone: +64 03 369 4588, Extn 94588
Email: human-ethics@canterbury.ac.nz

Ref: HEC 2016/71/LR

20 December 2016

Hayden Selby Dale
Management, Marketing & Entrepreneurship
UNIVERSITY OF CANTERBURY

Dear Hayden

Thank you for submitting your low risk application to the Human Ethics Committee for the research proposal titled "Visual Merchandising High-End Consumer Clothing in Flagships vs. Third Party Retailers: Fostering In-store Purchase Intentions".

I am pleased to advise that the application has been reviewed and approved.

Please note that this approval is subject to the incorporation of the amendments you have provided in your emails of 9th and 14th December 2016.

The Committee suggest that an "Other" category is added to the Gender question, and that the Information Sheet, Consent Form and Questionnaire are thoroughly proofread for typos before use.

With best wishes for your project.

Yours sincerely

pp. *R. Robinson*

Associate Professor Jane Maidment
Chair, Human Ethics Committee

7.3 Pre-study Information and Consent Sheets

7.3.1 Information Sheet for Participants

Department of Management, Marketing and Entrepreneurship
Telephone: +64 277 841 032
Email: hayden.dale@pg.canterbury.ac.nz

28/07/2016

***Visual merchandising luxury products for flagship's vs. third party retailers:
Fostering in-store purchase intentions.***
Information Sheet for Businesses and Participants

My name is Hayden Dale, a Masters of Commerce student at the University of Canterbury, currently carrying out research for a marketing thesis. The purpose of this research is to understand if retail store type (in particular flagship and multiple-brand stores), has an influence on how shoppers are affected by particular visual merchandising aspects. The focus within this research is on luxury fashion brands, goods and stores. The research aims to identify two key and important visual merchandising aspects (stimuli) that are seen as more important, more widely used, or more effective for a flagship retailer than for a multi-brand fashion retailer. The research aim is to then test these two identified stimuli across both store types and measure the impact that they have on shoppers purchase intentions in each respective store setting.

If you choose to take part in this study, your involvement in this project will be to take part in a short interview (about 10-20 minutes long), with questions pertaining to visual merchandising practices and strategy. The interviews will be recorded with an audio device

Participation is voluntary and you have the right to withdraw at any stage without penalty. I will return a transcript of our interview to you, no later than a week after the interview. You may ask for your raw data to be returned to you or destroyed at any point, you may also request to have any information removed from the transcript upon reading it. If you withdraw, I will remove information relating to you. However, once analysis of raw data starts on October 1st, it will become increasingly difficult to remove the influence of your data on the results.

The results of the project may be published, but you may be assured of the complete confidentiality of data gathered in this investigation: your identity will not be included in the published document without your prior consent. To ensure confidentiality, only I and my supervisor will have access to the information that you provide. This information will be stored securely for five years on the University of Canterbury server, in a locked filing cabinet and on a password protected computer, and destroyed after this time. A thesis is a public document and will be available through the UCLibrary.

Please indicate to the researcher on the consent form if you would like to receive a copy of the summary of results of the project.

The project is being carried out as a requirement for course or degree by Hayden Dale under the supervision of Professor Paul Ballantine who can be contacted at paul.ballantine@canterbury.ac.nz. He will be pleased to discuss any concerns you may have about participation in the project.

This project has been reviewed and approved by the University of Canterbury Human Ethics Committee, and participants should address any complaints to The Chair, Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz).

If you agree to participate in the study, you are asked to complete the consent form and return to it to me before we commence the interview. You may keep this information sheet.

Hayden Dale

7.3.2 Pre-Study Consent Form



Department of Management, Marketing and Entrepreneurship
Telephone: +64 277 841 032
Email: hsd18@pg.canterbury.ac.nz

Visual merchandising luxury products for flagship's vs. third party retailers: Fostering in-store purchase intentions.

Consent Form for Participant

- ☐ I have been given a full explanation of this project and have had the opportunity to ask questions.
- ☐ I understand what is required of me if I agree to take part in the research.
- ☐ I understand that participation is voluntary and I may withdraw at any time without penalty. Withdrawal of participation will also include the withdrawal of any information I have provided should this remain practically achievable.
- ☐ I understand that any information or opinions I provide will be kept confidential to the researcher and his supervisor, and that any published or reported results will not identify the participants. I understand that a thesis is a public document and will be available through the UC Library.
- ☐ I understand that all data collected for the study will be kept in locked and secure facilities and/or in password protected electronic form and will be destroyed after five years.
- ☐ I understand the risks associated with taking part and how they will be managed.
- ☐ I understand that I am able to receive a report on the findings of the study by contacting the researcher at the conclusion of the project.
- ☐ I understand that I can contact the researcher Hayden dale (haydendale@pg.canterbury.ac.nz) or supervisor Paul Ballantine (paul.ballantine@canterbury.ac.nz) for further information. If I have any complaints, I can contact the Chair of the University of Canterbury Human Ethics Committee, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz)
- ☐ I would like a summary of the results of the project.
- ☐ By signing below, I agree to participate in this research project.

Name: _____ Signed: _____ Date: _____

Email address (for report of findings): _____

Please return this form prior to our interview commencing.

Hayden Dale

7.4 Questionnaire for Experiment

7.4.1 Information and Consent



Department of Management, Marketing and Entrepreneurship
Telephone: +64 277 841 032
Email: hayden.dale@pg.canterbury.ac.nz
10/01/2017

Retail Displays in Fashion Clothing Stores

Please read this information before beginning the questionnaire.

You are invited to take part in this research project on retail displays in fashion clothing stores by completing the following questionnaire.

This research seeks to gain insight into how people feel about certain aspects of visual displays in retail fashion clothing stores. Because this research project looks at the purchasing of female clothing, we ask only for **female respondents between the ages of 18 and 45** to complete the questionnaire.

If you choose to take part in this study, your involvement in this project will consist firstly of being shown a selection of images of a retail clothing store. You will then be asked specific questions about the images and displays that you have seen, and some questions on general shopping and brand preferences.

This project is being carried out as a requirement for the degree of Master of Commerce in Marketing by Hayden Dale under the supervision of Professor Paul Ballantine, who can be contacted at paul.ballantine@canterbury.ac.nz. He will be pleased to discuss any concerns you may have about participation in the project.

The results of this project might be published, but you can be assured of the complete confidentiality of your data gathered in this investigation. Your response is completely anonymous and you are unable to be identified as a participant. A thesis is a public document and will be available through the University of Canterbury Library.

Participation is voluntary and you have the right to withdraw at any point up until your questionnaire has been submitted and added to the other responses. After that, because it is anonymous your data cannot be retrieved.

This project has been reviewed and approved by the University of Canterbury Human Ethics Committee, and participants should address any complaints to The Chair, Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz).

By completing this questionnaire it is understood that you have given your consent for your participation in this research project. Also, that you consent to the publication of the data collected, and the results of the project being published with the understanding of complete anonymity.

☐ I agree to participate

7.4.2 Screening Question



UNIVERSITY OF
CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND


This study requires female respondents aged between 18 and 45 years.
Do you meet this requirement?

☐ Yes

☐ No

>>

7.4.3 Stimuli Introduction



UNIVERSITY OF
CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND

You will now be shown a video containing a series of images of a retail environment. Try and imagine yourself in the store, think about how the displays make you feel and if you would enjoy shopping there in real life. You will only have a limited amount of time to view each image, pay close attention. The video will then be followed by some questions on the displays you are about to see.

It is recommended that you play the video in full screen in order to see the full detail of the images. If you are unable to full screen the video on the next page, simply click on the title at the top left of the video, this will open the video up in Youtube for you. If you do this, at the completion of the video you can simply click your back button (or go back to the original tab on a non-mobile device) to return to the survey.

Once the video has finished, you can click the proceed button (arrows) below it to answer the remaining questions.

>>

7.4.4 Stimuli Exposure



We recommend that you full screen this video and watch in HD. Please watch until the end without skipping or replaying any sections.



7.4.5 Independent and Dependent Measures

Now that you have seen the store and its displays...

Indicate the extent to which you disagree or agree with the following statements about the video you just saw

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
The clothing store in the video appeared to stock only one brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The clothing store in the video appeared to stock a large selection of brands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Only a single brand is sold at this store	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

Indicate the extent to which you disagree or agree with the following statements about the video you just saw

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
The signage contained images relating to the brand(s) on sale	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The signage contained information about pricing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The signage contained images that closely reflected the brand(s) on sale	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

Indicate the extent to which you disagree or agree with the following statements about the video you just saw

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
The displays showed potential outfit pairings with the clothing on display	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The displays had interesting items around the clothing that added detail to the presentation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The displays had accessories placed around them	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The displays contained mannequins	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Using the scale below, would you describe the displays you saw as being more...
 (The middle indicating no preference either way)

Neutral

Dressed-up | ☐ ☐ ☐ ☐ ☐ ☐ ☐ | Plain

>>

Indicate the extent to which you disagree or agree with the following statements about the video you saw

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would enjoy shopping from within this store	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would want to avoid looking around or exploring this environment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would avoid having to ever return to this store	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How much time do you think you would spend browsing the store?

>>

Indicate the extent to which you disagree or agree with the following statements about the video you saw

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would enjoy exploring around this store	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I like this store and the displays that are within it	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would notice these display	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would go and take a closer look at these displays and the clothing items on them	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would enjoy browsing these displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

Indicate the extent to which you disagree or agree with the following statements about the video you saw

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
The likelihood that I would shop in this store is high	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would be likely to purchase a product from the displays shown	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Indicate the likelihood of you...

	Extremely unlikely	Moderately unlikely	Slightly unlikely	Neither likely nor unlikely	Slightly likely	Moderately likely	Extremely likely
Purchasing a product from the displays seen in the earlier video	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Purchasing a product from the store seen in the earlier video	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

Using the scales below, for each of the five lines indicate how the displays in the video made you feel (*The middle indicating no feeling either way*)

	Neutral								
Happy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		Unhappy
Unsatisfied	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		Satisfied
Pleased	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		Annoyed
Calm	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		Excited
Stimulated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		Relaxed

>>

Indicate the extent to which you disagree or agree with the following statements about the retail displays you saw

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Colour combinations within the two displays I saw were nicely coordinated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Signage around the displays nicely deliver information about the merchandise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The manner in which the displays were presented in the store was interesting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Up-to-date fashion was nicely presented through an effective use of visual aids at the displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The store nicely conveyed a new fashion image because of effective visual merchandising/display	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

Using the scales below, for each statement would you describe the displays you saw as being...
(The middle indicating no preference either way)

	Neutral								
Expensive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Inexpensive
Spacious	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Cluttered
Inviting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Inexpensive
Appealing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unappealing
Crammed with merchandise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Well-spaced with merchandise
Well organised layout wise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unorganised layout wise

Do you recognise either of the displays you have just seen?

- ☐ Yes
☐ No

>>

Indicate the extent to which you disagree or agree with each description below

I see the store that these displays were in as being...

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Premium	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expensive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fashionable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exclusive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Superior	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

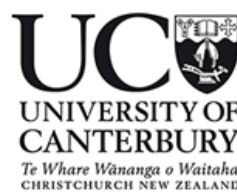
7.4.6 Covariates and Brand Measures



For me in general, shopping is...
(The middle indicating no preference either way)

	Neutral							
Unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Important
Unexciting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Exciting
Unappealing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Appealing
Means nothing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Means a lot to me
Doesn't matter to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Matters to me
Boring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Interesting

>>



Indicate the extent to which you disagree or agree with the following statements

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Fashion clothing means a lot to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fashion clothing is significant to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
For me personally fashion clothing is important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am interested in fashion clothing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I pay a lot of attention to fashion clothing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

Indicate the extent to which you disagree or agree with the following statements

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Deciding which fashion clothing brand to buy is important to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think a lot about which fashion clothing brand to buy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Making purchase decisions for fashion clothing is significant to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think a lot about my purchase decisions when it comes to fashion clothing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The purchase decisions I make for fashion clothing are important to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

Indicate the extent to which you disagree or agree with the following statements

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
To me, shopping is an adventure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shopping is a thrill to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
For the most part, I go shopping when there are sales	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I enjoy hunting for bargains when I shop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I enjoy shopping for my friends and family	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I enjoy shopping around to find the perfect gift for someone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I go shopping to keep up with the new fashions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I go shopping to see what new products are available	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I enjoy socialising with others when I shop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I'm in a down mood, I go shopping to make me feel better	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To me, shopping is a way to relieve stress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I go shopping when I want to treat myself to something special	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

Indicate the extent to which you disagree or agree with the following statements about the fashion brand Billabong

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I am aware of the Billabong brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I know a lot about the Billabong brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I often encounter Billabong as a brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There are a lot of ads and other information about Billabong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Most people are aware of Billabong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Billabong brand is relevant to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I hold Billabong in high regard	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Billabong brand has earned a strong reputation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am strongly committed to the Billabong brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I plan to buy Billabong products in the future	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Have you purchased Billabong clothing in the past

- ☐ Yes
☐ Unsure
☐ No

>>

Indicate the extent to which you disagree or agree with the following statements

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Billabong clothing is well made	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Billabong has reliable clothing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Billabong clothing is durable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Billabong is reasonably priced	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Billabong is affordable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Billabong is expensive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Billabong is stylish	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Billabong is fashionable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Billabong is a unique brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Billabong has a variety of products	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

Billabong as a fashion brand sell clothing that...

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Makes a person feel good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Targets high-level income earners	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Increases the respectability of its user	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Are admired by my friends and relatives	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Express my personality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

>>

7.4.7 Demographic Questions



Lastly, a few questions about you to finish.

What is your age?

- ☐ 18 - 25
- ☐ 26 - 35
- ☐ 36 - 45
- ☐ 46 - 55
- ☐ 56 or older

Gender

- ☐ Male
- ☐ Female
- ☐ Other

What is the highest level of education you have achieved?

- ☐ Did not complete High School
- ☐ Completed High School
- ☐ Polytechnic Diploma
- ☐ University Diploma
- ☐ Polytechnic Degree
- ☐ University Undergraduate Degree
- ☐ University Graduate Degree

Where do you live?

- ☐ Auckland
- ☐ Wellington
- ☐ Christchurch
- ☐ Australia
- ☐ Other (within New Zealand)
- ☐ Other (outside of New Zealand)

What is your annual salary (Including bonuses and commissions)?

- ☐ \$0 - \$25,000
- ☐ \$25,001 - \$50,000
- ☐ \$50,001 - \$ 75,000
- ☐ \$75,001 - \$100,000
- ☐ \$100,001 - 125,000
- ☐ \$125,001 - 150,000
- ☐ \$150,001+
- ☐ Prefer not to say

Do you wish to be entered into the draw to win one of five \$75 mall vouchers.
If so please leave your contact e-mail address below?

>>

7.5 Pre-test Recruitment

7.5.1 E-mail Message

Win 1 of 5 \$50 Westfield vouchers!

Hi everyone,

My name is Hayden Dale, I am currently carrying out some research as part of my master's thesis, looking at retail clothing displays. Some of you might have seen me pop into class this morning to give you a bit of a rundown on it. It is open to female respondents and takes about 10 minutes to complete. It involves watching a short video clip and then answering some questions about a clothing store and how you prefer to shop. Just click the link below or copy it to your browser. I recommend using internet explorer to ensure the video plays properly.

http://canterbury.qualtrics.com/SE/?SID=SV_39H259O2UaBQSWN

I would love for everyone who can give it a go to do so, and get yourself in the draw to win one of those awesome \$50 vouchers.

Thanks,

Hayden

7.5.2 Facebook Group Post



Hayden Dale

January 16 at 1:17pm · 🌐

Have a spare 10 minutes and want to win one of five \$50 Westfield vouchers? It's holidays, of course you do!

Below is a link to my masters research survey on shopping. I'd love to get responses from the University of Canterbury student population. It is open for females aged between 18 and 45 until Wednesday night and I only need 50 responses in total, so a decent chance of getting your hands on one of those vouchers.

Watch a video, answers some questions and get in the draw for some free stuff.



7.6 Main Study Recruitment Post



The image shows a Facebook post by Hayden Dale, dated January 20. The post features a large photograph of two red Westfield gift cards on a wooden table. One card has a white reindeer illustration, and the other shows various retail items. The text of the post is as follows:

Win one of five \$75 Westfield Vouchers

Hey everyone, I am hoping to steal 10 minutes of your time, and in return you might win a swell \$75 voucher (5 to give away)!

Below is a link to my masters research survey on shopping. I'd love to get responses from pretty much anyone who meets the requirements. It is open for females aged between 18 and 45 until Wednesday night with a decent chance of getting your hands on one of those vouchers. If you aren't near a Westfield you also have the choice of a Warehouse, Noel Leeming or Rebel Sport/Briscoes voucher.

It is fairly easy and straight forward, watch a video, answer some questions and get in the draw for some free stuff. (If you are using the Facebook app it is best to open the survey in a browser).

http://canterbury.qualtrics.com/SE/?SID=SV_b10d5tqGWdadyL3

Interaction buttons include: Tag Photo, Add Location, Edit, Like, Comment, and Share. A comment box at the bottom says "Write a comment..."

7.7 Experimental Condition Manipulations

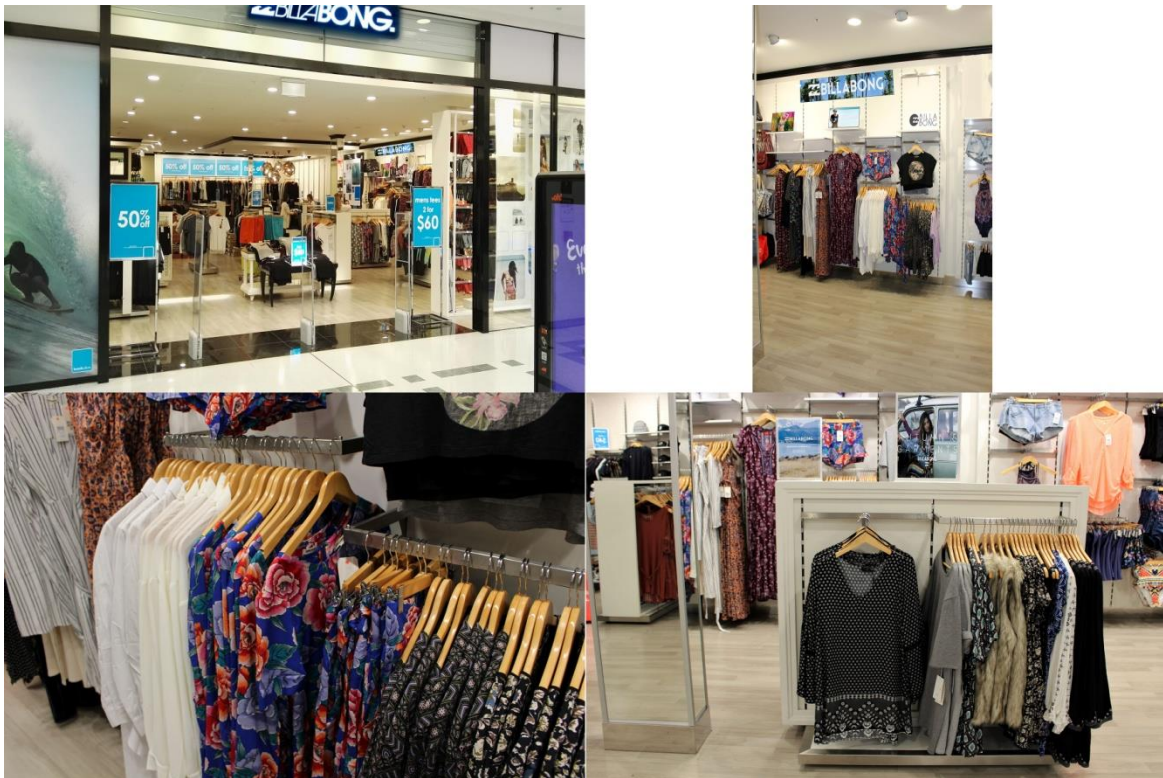
7.7.1 Flagship Store – Brand Signage – High Display Level



7.7.2 Flagship Store – Functional (Informative) Signage – High Display Level



7.7.3 Flagship Store – Brand Signage – Low Display Level



7.7.4 Flagship Store – Functional (Informative) Signage – Low Display Level



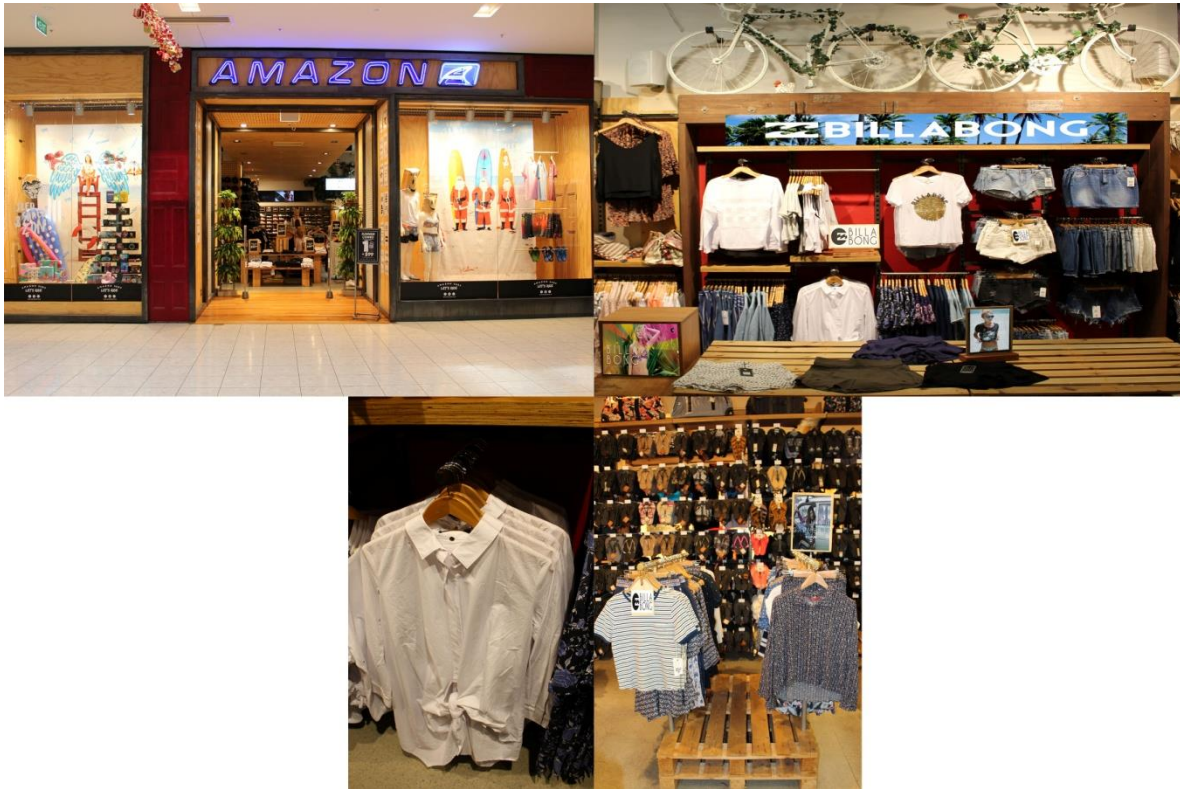
7.7.5 Multi-brand Store – Brand Signage – High Display Level



7.7.6 Multi-brand Store – Functional (Informative) Signage – High Display Level



7.7.7 Multi-brand Store – Brand Signage – Low Display Level



7.7.8 Multi-brand Store – Functional (Informative) Signage – Low Display Level

